

NEXT ISSUE!

Had enough? Up to here? Sick of simians and tired of hearing about the trouble they've seen? Exhausted by cries of ape exploitation, weary of reading about great moments of gorilla glory? Well, if your answer is a resounding "aye," then TMT's got good news for you. Next time out we'll be taking you away from the issue of the Apes and into a nice, normal, horrifying edition of THE MONSTER TIMES, featuring assorted monsters of every stripe.

Oh, an ape or two might sneak by the oft-unconscious eyes of the TMT editorial staff and find his way into our pages, but the main emphasis will definitely be elsewhere... like on Jason Thomas' royal TMT filmbook treatment of H.G. Wells' futuristic classic, THE TIME MACHINE, brought to the screen by George Pal back in 1960. Also on view will be Part the First of Joe



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the Monster Times

THIS MAN IS
A FAKE!
READ
WHY. P.6

60c



★
This Issue of
THE MONSTER TIMES
Has Been Approved By The
International Council Of Apes,
Gorillas and Chimpanzees
and The United Society For
the Preservation and
Propagation of
The Simian Arts.
★

THE MEN
WHO SAVED
KONG! P.1
MUSHROOM
MONSTERS! P.18
THE END OF
THE WORLD! P.22

If this terror tableau
MONSTER TIMES
ALL-APE issue in
dedicated our Monster

apes you'll be running
rest of the PLANET OF
Gorga, Erik, Ingagi, Zungu,

looks familiar to some of you, it's probably due to the fact that it originally adorned the cover of the very first issue of THE
(TNT #1). But we thought this canvas showing Kong with his paws full would be an appropriate way to kick off our long-awaited
high simian style. While, in this issue, Kong has to play second banana to simians who've been largely overlooked, we have
Scene feature to detailing some of the Simian King's odder extracurricular activities, so he shouldn't feel too neglected. Other
into inside this issue include such hirsute screen heroes as Mighty Joe Young, Son of Kong, Cornelius, Zira, Caesar and the
THE APES crew, as well as unsung simians from films and comics like Konga, Kona, Kamandi, Korak, Congoilla, Grodd,
your attention inside, so we'll delay your entry into our All-Ape issue no further. Just tread softly in all ... and beware of banana peels.

Volume 1 Number 33



Thanks go to 20th Century Fox for the simian man from THE PLANET OF THE APES whose furry, fear-provoking face adorns our cover this issue. Also deserving of special mention for fearless services rendered is TMT's own Les Waldstein, who crafted said cover with his own deft claws.

The Monster Times

The World's First Newspaper of Horror, Sci-Fi and Fantasy

PAGE 13

Well, it's that time of month again ... time to sink your fanged fangs into another meaty issue of THE MONSTER TIMES, "The Monster Paper That Takes You Higher." We don't want to sound like we're beating our own chests or anything, but we happen to be of the opinion that this special, once-in-a-lifetime All-Grunting, All-Stomping, All-Side-Scratching All-Ape issue presents a fairly comprehensive compendium of the considerable contributions our fine furry friends have made to fantasy films and comics. While King Kong, that ultimate simian's simian, has deservedly garnered the gorilla's share of the laurels over the years, other noteworthy anthropoids have been largely and, we think, unfairly overlooked ... at least until now. But the dedicated, simian-loving TMT staff has worked long, grueling hours to rescue neglected apes like Erik, Ingot and countless others from the oblivion they only partially deserve. And if you don't see your favorite ape featured in this issue, let us know and we'll give him—or her—a mention next time.

Meanwhile, news of an impending banana crisis has reached the outstretched ears of the TMT staff. While our president, Mr. Nixon (or, as one wag put it, "Richard the Lyin'-Hearted"), has been playing down the steadily worsening banana shortage—WHOSE EFFECTS ARE ALREADY BEING FELT IN SIMIAN CIRCLES—ape consumer crusader J. Ralph Nadir is already up in hisrute arms over the alarming situation, accusing the banana industry of inventing the so-called shortage in order to jack up prices and thereby engineer outrageous windfall profits. "When you peel away layer after layer of the industry's 'respectable' facade," J. Ralph angrily declared, "you'll find an industry so rotten as to defy sane description. They grab as much in the way of quick, quasi-legal profits as they can and leave US holding the bag, or, more accurately in this case, the peel." Although Mr. Nadir, after much petitioning, finally won a long sought-after audience with a prominent banana industry official, the zealous simian failed to appreciate the official's attitude. "Don't I know you from somewhere?" the official is reported to have said upon being introduced to the angry ape. "Why, yes ... of course—you're that thing I throw peanuts at!" It was further reported that one of Mr. Nadir's aides had to be physically restrained from laying paws on the man after hearing that remark—a remark, we feel, that was ill-advised at best. Further developments in this latest in a seemingly endless series of crises will be fearlessly and courageously reported in the pages of this publication, and we think that this matter should be looked into with the utmost dispatch, or at least at somebody's earliest possible convenience.

In the meantime, we hope that this All-Ape edition of TMT will serve to soothe the oft-buried egos of apes around the world. You can help by giving your copy to a simian friend when you're through with it. Thank you. □

JOE

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THE MONSTER TIMES, No. 33, May 1974, is published monthly by The Monster Times Publishing Company, Inc., 11 West 17th Street, New York, New York 10011. All rights reserved by The Monster Times Publishing Company, Inc. Nothing may be reprinted in whole or in part in any manner without express written permission from the publisher. SUBSCRIPTIONS: U.S.A.: \$6 for 12 issues, \$11 for 24 issues, \$20 for 36 issues. Canada: \$12 for 24 issues, Foreign: \$20 for 24 issues. Please allow six weeks for subscriptions to become effective. SUBSCRIBER CHANGE OF ADDRESS: Allow eight weeks' notice, and please send an address imprint from a recent issue or state exactly how label is addressed. All subscriptions, inquiries, address changes or undeliverable copies should be sent to: The Monster Times, Post Office Box 585, Old Chelsea Station, New York, New York 10011. Printed in Canada. Distributed by The Kable News Company, Inc.

- 2 **MACABRE MAIL:**
What issue of THE MONSTER TIMES would be complete without a word from our readers? This time sci-fi master Ray Bradbury also drops a line.
- 3 **THE SAGA OF THE PLANET OF THE APES:**
The complete story of the genesis of the Planet of the Apes, a hisrute history covering all five ape entries into Fox's famous simian series.
- 6 **KONA & KORAK & KONGA & CONGORILLA:**
A chest-beating history of simians in the comics, this article by ape expert Howard Phillips focusses on the great and near-great apes of four-color fame.
- 9 **KONGSTER SCENE!**
This special all-ape edition of our beloved Monster Scene feature presents a panorama of King Kong's more memorable offscreen activities.
- 10 **TOP BANANAS:**
TMT editor details the long, inglorious history of ape exploitation in mindless monster comedies. Informative, relevant and it is mild!
- 13 **THE PAW THAT SHOOK THE WORLD:**
A closeup of Kong's hand and other pertinent portions of his ample anatomy reprinted from a 1938 issue of Look Magazine, no less.
- 14 **KONG REVISITED:**
The King is back ... in a startling strip called SACRIFICE, reprinted from our rare #7 issue for the benefit of the monstrous multitudes who missed it.
- 16 **SIMIAN CENTERFOLD:**
The ever-popular apes from the planet of same pose along with their human captives for our centerfold this month, an awesome display of raw ape power.
- 18 **CELLULOID SIMIANS:**
Scare scholar Jason Thomas contributes a fur-raising, exhaustive (and exhausting) survey of the menacing monks of Moviedom, from 1908 to the present.
- 23 **KAMANDI OF THE COMICS:**
Comics wizard and gorilla guru Doug Murray reports on the adventures of Jack Kirby's KAMANDI, a comic that borrows heavily from celebrated simians of the past.
- 24 **KEEP ON TICKET!**
Which is precisely what our Teletype pages continue to do as our collection of shrewd creature columnists keep you "in the know" about monstrous media happenings.
- 25 **TREK TALK:**
The TMT Teletype welcomes a new feature to its already information-packed pages—Trek Talk, a column designed to keep you up to date on current STAR TREK events.



TELL IT TO THE EDITOR

Dear Sirs:

I wish to correct what seems an oversight or an unasked question or a deletion in the telephone interview with me published in THE MONSTER TIMES for March, 1974. Asked if I would ever write for TV, my response was: "Heavens, No! Well, anyone that knows my life at all can tell you that I did write for television, once or twice a year for about ten years for the Alfred Hitchcock Show. I also did things for Rod Serling, Jane Wyman, and others. But once Hitchcock retired from the field, about 8 years ago, I pulled out, also. Since then I have gone into TV only on occasion, for limited times. And one film I wrote for theatres, THE PICASSO SUMMER, was so bad that it only appeared on late night television when everyone was asleep.

I would like to do an occasional television special, under the best circumstances. Right now, I have given an option to Bob Banner Associates to try to find the production money for a musical based on my THE WONDERFUL ICE CREAM SUIT.

In sum, there's nothing wrong with TV that a quality producer of director can't cure it. Given money, time and imagination. With that up front, I'm always ready to move back into the field.

Best Wishes,
Ray Bradbury
Los Angeles, California

Okay, Ray, thanks for making things perfectly clear. We wish you luck with your THE WONDERFUL ICE CREAM SUIT project, too.

Dear Mr. To The Editor...

May I call you "To"? I've written this letter to congratulate you on a magazine extremely well done. TMT is so much more fascinating and enjoyable than your competitors' mags (which shall go unnamed here, but we know who they are!). I thoroughly enjoyed your "All-menacing All-Martian" issue. WAR OF THE WORLDS has to be one of the GREATST flicks ever made! And Orson did a great job in '38 too. But, of course, the best representation of WAR OF THE WORLDS is H.G.'s own, written way back in 1898! Did you realize that that was 76 years ago.

And, as long as I'm writing to ya, I was wondering how come one of the newest cinema masterpieces has hardly been exploited at all. WESTWORLD was a great spark of imagination. Who would have ever thought of a bald, wister robot? Or Dr. Doctor Brolin taking on a vacation to hurt! The best scene was when Brynner confronts Brolin and Benjamin for the last time. Could you possibly print a shot of Brynner giving that devilish smile to Benjamin.



After he shot Brolin? I'd REALLY like to see an article on WESTWORLD. It deserves more attention than it's gotten.

Well, best of luck in future issues and all that. By the way, where'd you get a name like "To"?

Dennis M. Janzen
Wichita, Kansas

We ran a review of WESTWORLD in our last issue (32), and believe me, I can't wait until you get back to your old routine. This issue was sure different from the other issues, in that I had a good laugh after putting the newspaper down. The movies you reviewed were so ridiculous that they were funny. One more movie that I saw 50 Worst Movies would be THE WIZARD OF GORE. You did a good job of compiling these bad movies in one issue, but to keep us readers from getting sick from laughing, you should do an all-bad issue every ten years. No offense, Good Luck with your magazine, and by the way, do an issue with a tribute to Boris Karloff, the greatest of them all, next to Lon Chaney Sr.

Dear Dynamic Sirs ...

Your mystery man is John Astin. Also, I want to know what the world is doing to monsters. They've taken them and made them sympathetic and do-gooder characters in kiddies' shows on Saturday mornings. They have showed them under the sanitized cotton of a vitamin bottle. Didn't ghouls get a bad enough reputation from the Munsters, Addams Family, Lost In Space and Milton the Monster? I even prefer John Ashley (cough-whereas) to Casper the Friendly (have a heart, huh?) Ghost. By the way, the Three Stooges pictures are great—for lying refuse bags with.

Excuse Daily,
Bart Busters
Brooklyn, New York

Our mystery man is not John Astin. Nor is he Ed Begley, Alan Arkin, Nick Meglin, Joe Brancatelli, Larry Brill or any of the other names we've received so far. Since we've yet to get a correct answer, we'll give you a little more time to keep guessing. As for your complaint: Since monsters have as wide an emotional range as non-monsters, a few of them are bound to be friendly. Nothing we can do but learn to tolerate them, though.

To the Editor...

Just finished reading your "Worst Issue" (#30), and believe me, I can't wait until you get back to your old routine. This issue was sure different from the other issues, in that I had a good laugh after putting the newspaper down. The movies you reviewed were so ridiculous that they were funny. One more movie that I saw 50 Worst Movies would be THE WIZARD OF GORE. You did a good job of compiling these bad movies in one issue, but to keep us readers from getting sick from laughing, you should do an all-bad issue every ten years. No offense, Good Luck with your magazine, and by the way, do an issue with a tribute to Boris Karloff, the greatest of them all, next to Lon Chaney Sr.

Waterbury, Conn.
Chris Ferrell

True enough—some of those films were so ludicrous that they were absurd. We promise that it will be some time before we foist another All-Worst issue on an unsuspecting public. In fact, ten years sounds just about right.

And the most important missive of all—Happy Birthday, Gary "Godzilla" Schlesinger from the Gang at TMT!

Got a gripe? Somethin' you want to get off your hairy chest? Or, perchance, a nice note of praise for your friendly fiends at TMT? Then send them straight to us. Remember, it takes all kinds ... and so do we. Address all correspondence to: To the Editor, THE MONSTER TIMES, Box 585, Old Chelsea Station, New York, New York 10011.

In 1968, 20th Century Fox released **PLANET OF THE APES**, a major sci-fi production based on the novel by macabre master Pierre Boulle. While the moguls at Fox were obviously anticipating an enthusiastic reception for a film stocked with name stars like Charlton Heston and lavished with a sizable budget, no one could have predicted the fanatical frenzy with which the ape opus was greeted. Not since **KING KONG** clambered up the Empire State Building with Fay Wray in hirsute hand had apes made such a spectacular splash. Within five years, Fox produced as many APES movies, piling sequel on top of sequel, all detailing the history of the epic role reversal that transformed earth from a human-dominated world to a planet of the apes, by the apes, for the apes. Following the first film, simian-starved viewers were treated to **BENEATH THE PLANET OF THE APES**, **ESCAPE FROM THE PLANET OF THE APES**, **CONQUEST OF THE PLANET OF THE APES** and **BATTLE FOR THE PLANET OF THE APES**. Here to recount the entire bizarre tale is TMT scare scholar, Jason Thomas.



Apes run free and amok on a post-nuclear holocaust Earth of the future. Homo Sapiens in earthly office certainly produced its fair share of catastrophes, the simians have done

have had it, and while the humans' long term little to improve the situation.

THE
SAGA
OF
THE

PLANET OF THE APES

BY JASON THOMAS



Timelost astronauts Taylor (Charlton Heston), Dodge (Jeff Burton) and Landon (Robert Gunner) paddle their way across the strange planet on which they've found themselves stranded, totally unaware of the rude welcome the locals have in store for them.

PART I: THE PLANET OF THE APES

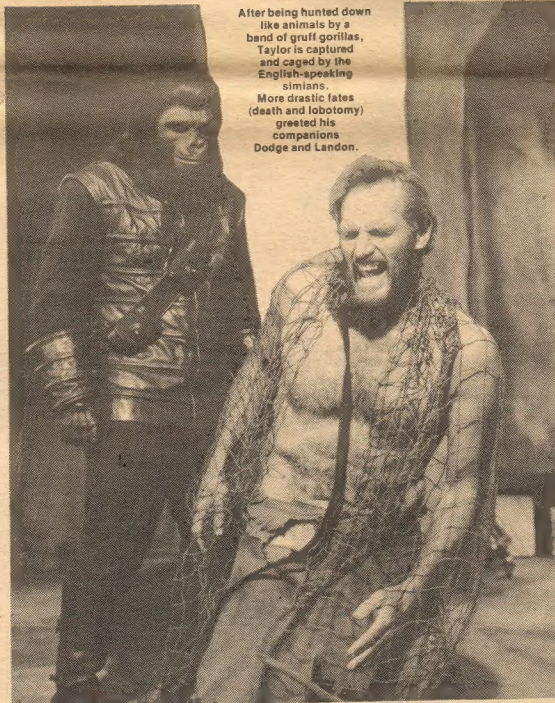
A starship from Earth sailed silently through the infinite reaches of space carrying four American astronauts: three males and one female. Since their trip was destined to last for many years, the quartet was in a state of suspended animation. Under these conditions, their life processes were slowed to a minimum; they would age at a rate much slower than normal.

After an unspecified amount of time had passed, the spacecraft entered the atmosphere of an unidentified planet and suddenly tipped, dived, and crashed into a large body of water. It bobbed on the liquid's surface, preparing to sink beneath the waves ... and to drag the sleeping space crew down with it.

Captain Taylor was the first to awaken. He helped his fellow-travelers Dodge and Landon out of the hibernation cubicles, then went to the aid of the only woman on board. To his horror, he discovered that she was dead. She had expired in her sleep because of a crack in the glass of her hibernaculum. Her mummified appearance signified that she had been dead for hundreds of years!

Realizing that their vessel was about to submerge, the men quickly grabbed the life raft and some survival backpacks. Fortunately, this world they had landed on offered a breathable atmosphere. While Dodge and Landon inflated the life raft, Taylor checked the radio. It was dead. The chronometer readings were

After being hunted down like animals by a band of gruff gorillas, Taylor is captured and caged by the English-speaking simians. More drastic fates (death and lobotomy) greeted his companions Dodge and Landon.



frozen, but they revealed that the ship had indeed been traveling for hundreds of years—in fact, for nearly 20 centuries!

Even before the three men reached the nearby shore, their ship disappeared beneath the bubbling water. Now, regardless of where they were, this was going to be their new home. They were stuck here for the rest of their lives.

After traveling for days across a barren desert, they finally reached a forest. They

found a lake, complete with a waterfall, and decided to take a swim. All three removed their suits and packs and dove into the cool, clear water. While they swam, someone—or something—stole their belongings.

As the naked astronauts chased the thieves, they found their equipment and clothing strewn along the trail. Almost everything was either torn or smashed. The men managed to save some bare

essentials, which they donned as they continued the pursuit.

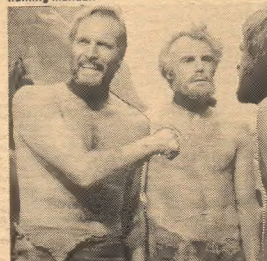
The trail ended at a clearing. There, the three astonished men saw a large colony of wild humans who were clad only in rags of bark. There were men, women and children eating vegetables in a field of man-sized plants. One of the Earthlings commented that, if this was the best that the planet had to offer, they would be in charge of everything within a week.

Suddenly, a loud horn sounded, followed by a terrifying roar. The crowd fled, but as-yet-unseen creatures started herding them toward a specific area. Then, they appeared—man-sized apes, wearing leather uniforms, riding on horseback! They were armed with rifles, which they did not hesitate to use on the frightened humans. During the ensuing frenzy, Dodge was killed. Landon was knocked out and thrown off a low cliff. Taylor was shot in the neck and hurled into a crowded prison wagon just before he passed out.

APE CITY WELCOME

Taylor awoke as the convoy of wagons and mounted gorillas reached Ape City. The buildings resembled a mass of distorted shapes, being neither square, rectangular nor round. As his senses began to return, he realized that the apes were capable of speech, yet the humans were not. And not only could the simians speak, but they spoke English! The wounded astronaut wondered what mad world he had been thrust upon.

Toplight U.S. astronaut finds himself in rags and tatters and surrounded by mute, mindless humans on a planet ruled by totalitarian apes ... a possibility that was never covered in his NASA training manual.



The ape population consisted of oversized orangutans, chimpanzees and gorillas. The first group was more or less in charge. They were the statesmen and top scientists. The second group was composed of secondary scientists and technicians. They were to some extent oppressed by the other two species. The gorillas were the soldiers—the war-mongers; they hated humans more than the other simians did. The alien society did not differ much from our own, except that their technology was very limited.

After Taylor's wound had been treated by a veterinarian, he was thrown into a cage inside a prison building, where he was soon awarded a cellmate: a beautiful young woman, whom he later named Nova. His unhealed throat prevented him from speaking and explaining that he, unlike the local humans, was an intelligent, articulate being. Eventually, though, he was able to make two chimps, Cornelius and Zira, realize the incredible truth. He communicated with them by writing and shaking his head in answer to their many questions.

Unfortunately, Dr. Zaius, the apes' devious head of the Ministry of Science, learned this and ordered Taylor operated upon. He also threatened the "traitorous" chimps with charges of heresy if they attempted to interfere.



Male chauvinist apes poke and gawk at the beautiful Nova (Linda Harrison), a speechless lady of the primitive future and Taylor's cage companion. The low-minded monkeys force humans to mate in order to enslave their offspring. The apes are free to come and go as they please, strutting about as if they owned the world...which they do.



LET MY PEOPLE GO. Looking like a hardluck Moses, Charlton Heston does battle with a club-wielding simian soldier following a daring jailbreak.

HUMAN AT LARGE!

When Taylor learned of his impending frontal lobotomy, he escaped from his cell and charged out into the city streets. The apes proved to be afraid of him, just as we would be of a gorilla on the loose. He sought refuge in what turned out to be a museum of natural history, and it was there that he found Dodge—stuffed, like some wild animal on display! Although Taylor succeeded in remaining free for a while, he was eventually recaptured. As gorillas grabbed him in order to drag him back to the zoo, he angrily yelled, "Get your stinking paws off me, you damned ape!" The simians were shocked. Never before had a human spoken!

Soon afterward, Taylor was brought before the grand council. He was accused of violating the apes' religion, which declared that all intelligent creatures were created in the image of their Ape-God. The Earthman explained all that had happened to him, but the council members refused to believe him. To support his claims, Taylor was permitted to search for Landon among the other prisoners. To his horror, he soon discovered that the other man's mind had already been destroyed by a vile operation. The captain was now the only one left with both his sanity and his life, but it looked as though he would soon lose one of these.

men had destroyed their complex, superior civilization through terrible warfare. Now apes killed intelligent humans in order to prevent the repetition of such destructive behavior. Apes did not kill apes, but humans have always slain humans.

After Zaius agreed not to prosecute the chimps, Taylor and Nova rode off on a single horse. Hopefully, they would find the civilization that might exist in the "Forbidden Zone."

The orangutan ordered the gorillas to blow up the cave. In order to maintain harmony among members of his race, he had to keep the truth from the others. Before they started back to Ape City, he told the chimpanzees that they must remain silent or die.

Sometime later, Taylor saw a gigantic remnant of the last war. He screamed and cried aloud for all mankind as he suddenly realized just where he was.

Not far away from him, half-buried in the sand, was the Statue of Liberty! In the distance was a demolished city, which had once housed 8 million people.

This was Earth's unavoidable future!

PART II: BENEATH THE PLANET OF THE APES

Taylor and Nova rode on through the Forbidden Zone. The "2,000-year-old" Forbnaut was now more determined than

ever to find out if any part of civilization had survived the Last War. Silently, he prayed that he was not the last intelligent human left on Earth.

The horse brought them closer to the demolished city, but when they reached a certain point something unbelievable happened. A towering wall of flames shot up all around the pair, and the animal bolted. Neither Taylor nor the mute woman knew what to do to escape. They were trapped!

Suddenly, the flames disappeared. Then the earth cracked and threatened to swallow them up! A moment later, though, everything was back to the way it was before the fiery wall materialized. The couple looked around in amazement. Taylor dismounted and walked over to a mountain that had not been there before. He pushed against it, and fell right through! Nova, terrified, rode away as fast as she could.

Elsewhere, an American astronaut named Brent was hurrying another spaceman. The two of them had been sent to find out what had happened to Taylor and his crew. They had followed the trajectory of the first rocket and ended up on the radiation-scarred Earth of the future. The dead man had been injured in the subsequent landing; Brent was now alone on the Planet of the Apes.

Coincidentally, Nova chanced upon the newcomer. Since she was unable to speak, she could not tell Brent about the fate of Taylor. However, because she was wearing one of the man's dogtags, Brent knew that they had been together. He mounted her horse and told the woman to take him to where the other man was.

MEANWHILE, BACK AT APE CITY...

Instead, she brought him to Ape City. From a vantage point in the surrounding forest, they watched the strange inhabitants. Moving closer, they saw General Ursus, the gorilla army commander, persuade the council members to approve a holy war against the humans. Naturally, the gentle chimpanzees opposed the plans, but they lacked sufficient power in the simian society to do anything about it.

Not much later, a gorilla guard heard something stirring in the bushes and abruptly fired into them. Brent was hit in the arm, but a frightened bird flew off, convincing the soldier that it—not the wounded human—had made the noise. Brent's wound wasn't that serious, but he needed help, and he needed it fast.

Nova led the injured man to the home of Cornelius and Zira. There, the sympathetic chimpanzees treated his wound and clothed him in the crude attire of the wild humans, before the humans left to

Zaius offered to save the Earthman. He told Taylor that he would not be harmed if the man would lead an ape army against a society of intelligent humans that supposedly lived somewhere in the barren "Forbidden Zone." Since the astronaut did not know anything about what the uptight orangutan was referring to, he was condemned and returned to his cell, from which Nova had already been removed.

Cornelius, Zira and a nephew of theirs lost no time in helping Taylor and Nova to escape. All five of them then proceeded to an excavation site that was a considerable distance from the city. Soon enough, however, Zaius and a group of armed gorillas succeeded in tracking them down. Taylor quickly captured the orangutan and threatened to kill him. The police escort withdrew as the benign beings and their hostage entered a cave.

APE DROPS SUPERIOR STANCE

Surprisingly, Zaius dropped his arrogant attitude as they stood inside what had ages ago been a house. Scattered around them were pieces of furniture, and there were also broken eyeglass frames that had been dug out of the earth by archeologists, as well as a human doll that said "Mama" when it was squeezed. At last, Zaius confessed that all along he had known humans had once ruled the planet and that apes had at one time been ignorant animals. He went on to say that

When the hunter gets captured by the game, ape leader Dr. Zaius drops his arrogant attitude and finally 'tesses up that Taylor's been on Earth all along, an Earth that has undergone a process of reverse evolution that saw Man usurped by Ape. Taylor and Nova are set free to hopefully find



I AM ON
EARTH! AN
EARTH
DESTROYED
AND
DEFILED BY THE
HAND OF MAN!

The opening scene from
BENEATH THE PLANET OF THE APES
as it appeared in the 1970
Gold Key Comics
adaptation.



General Ursus and his ape army are momentarily halted in their march to the Forbidden Zone, an area controlled by Bomb-worshipping mental mutants, by sign-waving Nervous Nellie pinko peace-loving chimps. Though Ursus opts for striking lead into their cowardly hearts, cooler heads prevail, and the dissident chimps are dispersed instead.

After Brent recovered from the shock of learning that he was back on Earth, he and Nova continued on their way. Eventually, they came to some operational ventilator shafts. Apparently, someone was living in the ruins of the metropolis! They followed the sound of an electrical hum, which led them up to the city streets.

When they came to a cathedral, a fountain in front of it started spouting water. Suddenly, an irresistible voice inside Brent's head made him try to drown his companion. Only a supreme effort on Brent's part enabled him to stop himself. Staggering backwards, he stumbled through the doors of the house of worship.

Inside the building, the astronaut saw another man. A hooded figure was paying homage to his god: a nuclear bomb, with



THE UNIVERSE CONTAINS BILLIONS OF GALAXIES/IN ONE OF THEM IS A MEDIUM-SIZED STAR...AND ONE OF ITS SATELLITES, A GREEN AND INSIGNIFICANT PLANET...IS NOW DEAD!

...but, then again, on the other paw, maybe not. According to this Armageddon scene from Gold Key Comics, it seems like the best solution after all was just to blow the whole thing up. Since there is nothing to look forward to now, let's take a backwards glance at the ESCAPE FROM THE PLANET OF THE APES, which tells how this world obliteration came about.

the Greek letters "Alpha" and "Omega" on its side! A moment later, Brent was ushered into a large room, where he was telepathically questioned by several officials. Then, when his answers failed to please them, he was submitted to searing mental pain, inflicted by the potent mind of one of the future-men.

So this was all of it! Apes had evolved and replaced man as the rulers of Earth, and now most men were nothing more than ignorant savages. Finally, a handful of humans had transformed into mental mutants, with powers of telepathy, thought projection, and "think-pain." What was even more frightening was the fact that the atomic bomb had warped mutants blindly worshipped was still functional and could be easily detonated!

Before being condemned to death by

their merciless captors, Brent and Nova were allowed to attend a holy ceremony. Just before it was over, the two were shocked to see the mutants remove what had appeared to be their real faces. The flesh-colored masks had covered the radiation-induced network of giant veins beneath. Instead of loving the bomb, the hideously disfigured mutants should have hated it. But somehow their ancestors' memories had become intensely warped along the way.

SIMIAN VISIONS

As the simian soldiers approached the city, incredible visions appeared before them. They saw a number of gorillas hanging upside-down, bound to inverted crosses. These seemed to be the missing scouts. And they were being burned alive. Suddenly, a gigantic statue of the Lawgiver materialized in the midst of the hellish flames. Blood started streaming from its eyes. This blasphemous image of the apes' holy leader made Zaius charge madly through the raging fire. The huge statue crashed down on top of him and his horse, and then disappeared along with the crucified gorillas! The army moved on just as a recon patrol located a vent that led right to the mutants.

Meanwhile, Brent was locked in Taylor's prison cell, and a mutant mentally forced the two men to fight each other. They tried to kill one another until Nova suddenly shouted, "Taylor!" This caused the cruel mutant to lose control for an instant, and Brent leapt forward and killed him. Nova's love for the astronaut had saved his life. Quickly, Brent told Taylor that the mutants were planning to fire the bomb at Ape City. From the description, Taylor identified the weapon as being a Doomsday Bomb! If it exploded, it would destroy the entire world!

The apes charges through the city of the mutants. Zaius had ordered them to destroy everything and to kill everyone. They had to save their own civilization from the taint of the humans. In the profaned cathedral, the head priest was programming the bomb. The sound of machine gun fire was growing louder as he set the illuminated control panel.

As Taylor and his companions hurried towards the church, Nova was cut down by ape bullets. The two Americans killed a pair of gorillas and took their weapons. They then ran for the place of worship to try to stop the launch. Before they arrived, though, the simians reached the place and started tearing down the "holy

continue their search for Taylor. With Brent went the knowledge that an army of apes was preparing to invade the Forbidden Zone.

Not far from the city, the pair was captured by a patrol of soldiers, tossed in with a group of other unlucky humans and designated for target practice. Thanks to Zira's quick thinking, they managed to escape and headed into the Forbidden Zone. With armed gorillas close behind them, the humans entered a cave that led deep underground, and ended at the entrance to a wrecked subway tunnel. Brent was shocked to learn that he was under what had long ago been known as New York City!

APE ARMY CLOSES IN

At practically the same moment, General Ursus and Doctor Zaius were leading their gorilla army out of the city, but a procession of pacifist chimpanzees, carrying anti-war signs, blocked the way. Just as the fanatical officer was about to order his men to fire at the demonstrators, Zaius intervened. He strongly advised that the chimps be removed peacefully, and they were. As soon as the route was clear, the armed force moved on. Outside the city, they were met by units from other areas. When all of the groups were together, they began the long, menacing march to the Forbidden Zone.

Brent (James Franciscus)—another lost astronaut dispatched to find Taylor, the previously lost explorer—and Nova (Linda Harrison) attempt to elude the attention of the army of avenging apes, as the world continues to wallow in the sorriest of states. But maybe there's still a chance to work things out, to effect a fuller understanding between apes and humans and mental mutants...



symbol." They managed to topple it and, as gases began escaping from within the cracked casing, it started to glow, ominously.

When the two men reached the cathedral, Brent was shot by Ursus. Taylor avenged his friend killing Ursus and several ape soldiers, but he was also wounded. He had tried hard to save Earth, but the apes, in their overwhelming ignorance, seemed determined to destroy it. Taylor, dying, begged Zaius to help him. The fearful orangutan refused. As Taylor's lifeless body fell, his outstretched hand depressed the bomb's red detonator.

More moments later, Earth had turned into a brilliant ball of atomic flames!

The Planet of the Apes was no more. □

Continued on page 27

What comic fan could forget those heroic days of yore when boy crusader Chuck Chandler's courageous chimp Squeeks applied his crime-fighting skills to the cause of the total defeat of Nazi spies and other anti-American enemies? What ape enthusiast could fail to leave room in his heart of hearts for such selfless simians as Super-Monkey and Congorilla whose apish antics graced many a comic book page? The rhetorical answer to those rhetorical questions is: many. Here to refresh our monstrous memories is Howard Phillips, a man of uneven temperament but a genius in his chosen field—namely, the history of apes in the comics.

Apes to the right of me, apes to the left of me! Apes overhead and apes underfoot! Apes are everywhere apparent and are constantly demanding their deserved due, so, in keeping with this publication's obsessive policy of going all-out to be complete, my fiendly TMT editor commissioned me to do this article on apes in the comics. Monkeys in movies are one thing, thought I, but who really cares about apes in comics? The reason I've developed this negative attitude is because I've just found out that they plan to pay me in bananas for this piece... and they won't even cough up the 2¢ deposit for the returned peels! But I'm sure you don't want to hear about my petty problems. You might not even want to hear about the setbacks suffered by simians in the comics, but it's too late to stop now. So let's make the best of it and, with a grunt of resignation, trod on.

I don't know when the first anthropoid showed up in comics... and I don't care, either. **TARZAN OF THE APES** has been around in comics since 1937, so it's a pretty good guess that his simian family and friends were the first ones to appear. (Anybody wanna correct me if I'm wrong? **TARZAN** is still going strong today; National Comics (that's DC, of course) is currently publishing his adapted-from-the-novels graphic biography... and they're doing a pretty good job of it too. In most cases, though, the original books by Edgar Rice Burroughs are better (they're available in Ace and Ballantine paperbacks).

The next early ape I know of was a massive one created during the early '40s to appear in **CAPTAIN AMERICA** #17. A murderer's brain was transplanted into the enormous creature's body, and the fiend then went around killing his enemies (as usual). Of course, Cap and Bucky defeated the creature in the end.

PATRIOTIC PET

Young Chuck Chandler, Crimebuster, began in **BOY COMICS** #3 (1942). One day, he saw an organ grinder beating a little monkey. Chuck bought the animal (who wore red shorts and a cap), and it stayed with him from then on. In the tragic course of events that followed, Chuck's father was murdered by a top Nazi agent named Iron Jaw. The brave kid and the courageous



Jack Kirby created this outsized ape who chased the CHALLENGERS OF THE UNKNOWN through the jungle back in 1958. The sizable simian had been spontaneously generated by a madman known as "The Monster Maker" who was able to make fiends, apes and ogres appear at will. Observing the scene with a disapproving eye is none other than Super-Monkey, member in good standing of the Legion of Super-Pets.

APES IN THE COMICS

OR... FOR A FEW BANANAS MORE!

BY HOWARD PHILLIPS

chimp then sailed to France to find the boy's mother. When all three headed for America, a German submarine torpedoed their defenseless ship. The U-boat surfaced and its nasty crew shot the floundering survivors, but Squeeks, Crimebuster's pet, came along on a life preserver and saved his master. Returning to the States, they embarked on a mission to stop all so-called enemies of mankind (particularly Iron Jaw, of course).

Batman and Robin were once challenged by a King Kong-sized gorilla with a murderer's brain (for some strange reason, this idea sounds familiar). The thing

wanted to capture Batman so that the demented scientist who had performed the operation could transplant his brain into the hero's body. The Caped Crusader foiled the plans of the evil ones, and Robin's quick thinking made the outsized simian fall from a TV tower and land on his fat head. (I wonder where the gargantuan came from in the first place.) I seem to remember that there was once a Bat-Ape, but maybe I imagined it. What with the way DC comes up with all sorts of ridiculous Bat- and Super-things, though, I'd say that there's a good chance there once was just such a creature.

Some years ago, there was a guy called **DR. DREW, THE ZOO MAN**. This fellow hung around with a young primitive, a dog, and a monkey named Mikko. He had the unique ability to talk to animals and reptiles. Quite often, the naked ape saved the lives of the others of his group.

SUPER SIMIANS

Back in the '50s, "The Super-Gorilla from Krypton" fought Superman in **ACTION COMICS** #238. This gigantic, super-powered gorilla turned out to be a Kryptonian scientist who was accidentally simianized when an experiment failed. Moments before Krypton exploded, the anthropoid was sent into orbit around the planet. The experimental satellite eventually landed on Earth (pretty far-fetched, if you ask me)—in Africa, yet—and a kryptonite meteor ultimately put an end to the reign of "King Krypton."

A couple of years later, "Titano, the Super Ape" made the scene in an issue of **SUPERMAN**. He started out as "Toto, the Intelligent Chimp," but our rocket experts sent him into orbit around Earth for a week and inadvertently caused him to grow to huge proportions. The monster also acquired kryptonite vision, which gave the Man of Steel no end of trouble. In the end, Superman sent the overgrown monkey into the prehistoric past after Lois Lane tricked the ape into donning a large pair of leaden lenses. Titano returned about a year later

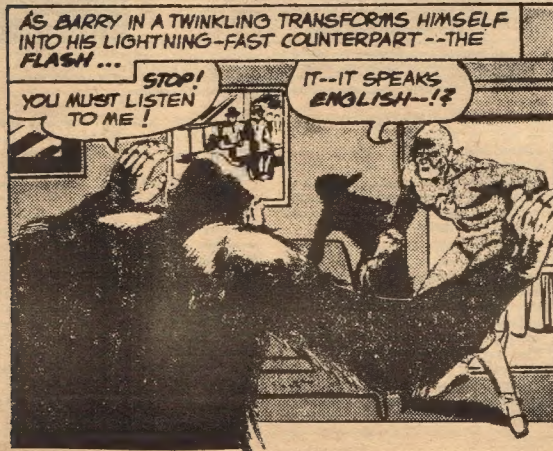


BATMAN ran into heavy ape opposition in the form of the "Gorilla Boss of Gotham City" in 1962. We at TMT remember the good old days when giant gorillas would only take beautiful women around. Now ANY second-rate superhero will apparently do.

to plague Superman, but as usual Earth's champion found a way to save the day.

Not long afterward, Super-Monkey was introduced in an "Untold Tale of Superboy." It seems that this dumb chimp had stowed away on the rocket that had carried baby Kal-El to Earth. A few years later, the animal turned up to cause trouble for young Clark Kent. At the conclusion of this tale, Super-Monkey was frightened into deep space by a comet. Of course, DC didn't want long to have the mischievous

FLASH found out that you can't always run away from it when he was forced to confront a talking gorilla named Grodd back in 1963. It was Grodd's intent to... dare we say it?... rule the world, but the Flash soon put an end to it in "Menace of the Super-Gorilla," illustrated by Carmine Infantino.



monkey return. He kept coming back, too, and things got completely out of hand when the Legion of Super-Pets was created. This extension of the famed Legion of Super-Heroes consisted of Comet (a super-horse that had once been a centaur), Streaky (a super-cat), Krypto (the well-known super-dog), and—you guessed it—Super-Monkey. Later on, Protty II joined the crew in a really stupid issue of **ADVENTURE COMICS** (#322). Aren't we lucky to have so many gifted creatures watching over us?

In 1958, the **CHALLENGERS OF THE UNKNOWN** were confronted by a slew of Jack Kirby terrors. The story was called "The Monster Maker," and the villain was able to create fiendish things at will. One of his mental monsters was a huge, unfriendly ape. The hairy horror tried to kill the heroes until it ran into a camouflaged mountain and knocked itself out. A hardworking, if not overly bright, sort of simian.

One year later, **FLASH** was menaced by Grodd, the Super-Gorilla. This evil, intelligent ape made his way from Africa's hidden Gorilla City to America's Central City. With the help of Solovar, another English-speaking simian (don't blame me for the plot—I'm just reporting), the Fastest Man Alive ran to Africa, where he defeated the inhuman villain. Grodd returned to fight Flash at least two more times—in the next two issues, in fact—and no doubt he will come back again some day. Let's be optimistic and hope he won't, though.

SIMIEN SLEUTH

During that same year (1959, in case you've forgotten), **ACTION COMICS'** Congo Bill became Congorilla for the first time. After the jungle detective tried to save the life of a medicine man, the grateful fellow gave him a magic ring. In no time at all, Congo Bill was buried in a cave by a rock slide. In desperation, he rubbed the ring and exchanged minds with a man-sized golden gorilla. After he rescued



KONA, a garrulous caveman brought out by Dell in 1962, battles one of a tribe of hostile apes in "Battle With Giants!"—a story appearing in a 1966 **KONA** comic. Despite their considerable size and girth, the giant gorillas proved no match for the courageous caveman.

his real body, he rubbed the ape's duplicate ring and returned to normal. For many adventures to come, Congorilla saved people and fought criminals. Interesting, but by no means original.

When the early '60s rolled around, Charlton Comics decided to publish illustrated versions of three monster flicks: **KONA** (about a giant ape), **GORG0** (about a giant sea reptile and its much larger mother), and **REPTILICUS** (about a giant, self-rejuvenating, prehistoric flying lizard—sort of a one-headed Ghidrah). During the ensuing months, these

creatures became Earth's massive protectors (yes, just like Godzilla and his creature cohorts). Konga was a real biggie: about the size of King Kong. He was close to being indestructible and he fought everything from a Tyrannosaurus Rex to alien invaders. Of course, he was compassionate and perceptive—just like all other monsters, right? Charlton came out with a few good concepts, but Konga wasn't one of them.

Radio Comics, Inc. (Archie) introduced **JAGUAR** in 1961. This super-powered chap had the ability to communicate with animals, and he also had their individual strengths (in exaggerated form, naturally). In the first issue, there was a story in which he summoned a swarm of gorillas by thumping on his chest. The simians and a herd of elephants helped him defeat an invasion force from another world. Jaguar employed more apes (as well as every other major animal on Earth) to help him in future issues. He was a land version of DC's **AQUAMAN**, who controlled all sea life.

KONA was an interesting character that Dell came out with in 1962. He was a strong, incredibly strong caveman who lived on a lost island of dinosaurs and primitive people. What made the series unique was that Kona and his friends left the island and encountered an abundance of miscellaneous horrors—most of them radioactive. In issue #20, they fought against a tribe of enormous gorillas. Predictably, the mutant simians were eventually wiped out by unbeatable Kona.

A relevant co-feature in **Kona, Monarch of Monster Isle** was **ANAK**, about a pre-adolescent boy who was stranded in an uncharted jungle. Soon after his arrival, the youngster was adopted by Thoth, chieftain of a family of great apes, and Naga, the cobra king of the jungle. This series began in issue #4 and continued for several years. There wasn't much humor in these tales, but in each one a reader was taught to both Anak and the readers. That ape and serpent certainly had their share of smarts!

GOLD KEY GORILLAS

Gold Key Comics published an illustrated version of the movie, **X, THE MAN WITH THE X-RAY EYES**, in 1963. This film dealt with a guy who gave himself x-ray vision. Toward the beginning of the mag, the scientist used his special eyeglasses on a monkey. The animal soon acquired the ability to see through solid objects, but it died of heart failure a few minutes later. The poor creature couldn't adjust to what it saw.

The first issue of Gold Key's **KORAK, SON OF TARZAN** was dated January, 1963. There were two adventures of Korak and his ape sidekick, Pahkui, in this edition. The first story wasn't too exciting, but in the second one Korak was confronted by a tribe of vicious, man-sized apes. He beat his opponents and went on to fight many more battles against jungle villains—human and otherwise. His tales are currently being handled by DC.

Another Gold Key character was **MIGHTY SAMSON**, who made his debut in 1964. This character was a super-strong giant who lived in post-atomic New York. Manhattan was a wrecked jungle, teeming with a multitude of mutated animals. In the first issue, one of the terrors that Samson faced was a six-pawed gorilla. Not only was the thing gifted with extra limbs, but on its head sat a set of spearlike antlers! Just as the thing was about to plaster the hero all over the concrete, a scientist named Mindor shot it with a rifle. Incidentally, on the book's cover was a monkey with four arms and a reptilian tail. The mutants—or composite-beasts—were what kept the series going for as long as it did.

A-Man, "the man with animal powers," started out in **STRANGE ADVENTURES** #180. A strange flash of radioactive light first gave him his temporary ability, but a few issues later aliens from another world reactivated his power—permanently! Anyway, in the origin tale he acquired the immense strength of a gorilla—you guessed it!—a gorilla! This series was merely a revamped version of **JAGUAR**, and it didn't last long.

B'WANA AND THE BEAST

In 1967, DC tried out B'wana Beast in **SHOWCASE** #66. This masked, half-naked super-hero also had animal powers. In addition, his special helmet enabled him to communicate with and control jungle beasts (that sounds familiar). His faithful sidekick, by the way, was a purple great ape named Djuba. Needless to say, B'wana Beast didn't last more than a few issues, either.



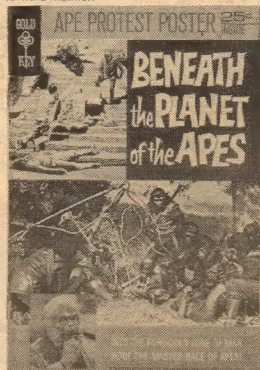
Though he appears to be just another purple ape, this Djuba character happens to be the faithful sidekick and privileged confidant of none other than B'WANA BEAST, DC's jungle hero. The comic was made with indifference and folded after a few issues.

BENEATH THE PLANET OF THE APES, the sequel to **PLANET OF THE APES**, was published in comic book form in 1970. This gave a fairly accurate, graphic version of the film. It included five stills from the movie and a large color "Ape Protest Poster" as a free centerfold.

Since the third issue of DC's **KAMANDI, THE LAST BOY ON EARTH**, intelligent apes have played a prominent role in the series. It's sort of like **PLANET OF THE APES** all over again, except that here all animals have evolved into intelligent, English-speaking, man-hating creatures. In #3, Kamandi was captured by a group of anthropoids and brought to Gorilla City. There, he fought an outsized gorilla and eventually escaped. Since then, simians have been trying to find Kamandi and his mutant human friends. The series is pretty good, but not very original.

Of course, there were many, many more apes in comics. **CONAN** once fought and killed a giant gorilla. There was a short-lived **ANGEL AND THE APE** series that DC had, about a talking simian and a beautiful young woman. And heaven forbid we forget to mention **PING PONG**, the Mad version of **KING KONG**. A great number of comic book heroes were threatened by anthropoids during their careers, especially the jungle-based ones. An untold number of science-fiction tales concerning simians have appeared in comics, particularly those published by DC, throughout the years. Apes have been depicted as killers, benefactors, scientists, mutants, and so on. They've been drawn nude, half-naked and fully clothed. They've grunted and spoken. They've come from under Earth, on Earth and beyond Earth. Some were friendly and others were not. Needless to say, they'll continue to appear in comics for a long time to come. Right now, Marvel plans to release an illustrated series based on the **PLANET OF THE APES** movies. It looks as though we're stuck with those smelly, banana-eating brutes, but there are a lot of more sinister creatures about. What's even worse is the fact that most of them have friends in high places.

Our frightening friends from the **PLANET OF THE APES** also stalked their way into the comics when Gold Key released a graphic version of **BENEATH THE PLANET OF THE APES** in 1970. While the artwork was far from the best, the comic told its terror tale in a well-paced, straightforward manner.



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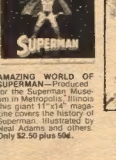
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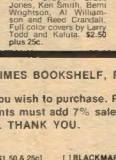
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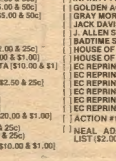
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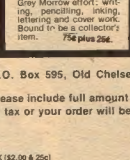
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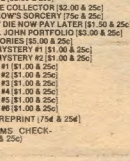
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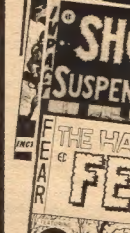


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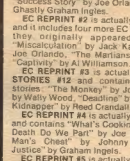
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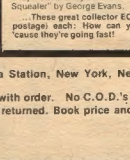
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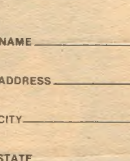
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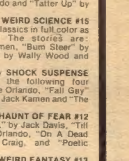
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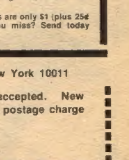
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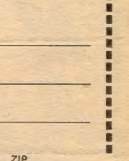
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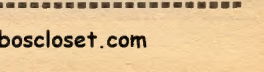
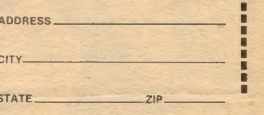
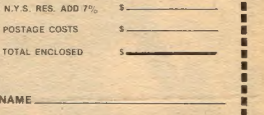
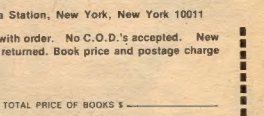
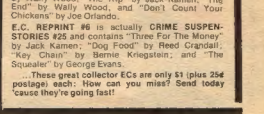
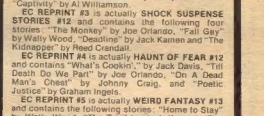
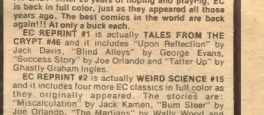
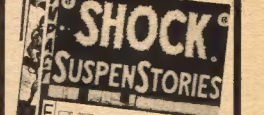
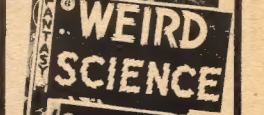


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The Monster Times



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the Monster Scene

Since TMT is going ape everywhere else in this issue, we figured it would only be right, mist and just to carry our simian crusade over into our ever-popular Monster Scene feature as

well. This Kongster Scene, then, concentrates on the accomplishments, past and present, worthwhile and dubious, of everyone's favorite ape, King Kong, whose appearances in books, cartoons and ads have been numerous indeed. And while we don't always approve of the way Kong is used by unscrupulous mad admen to sell shoddy products, we feel it's in everybody's best interests to report on these activities. Not only are they eminently newsworthy, but help to fill up this page—never an easy task for the overworked TMT staff.



"Hey, George, get a load of the size of this window washer."

UNEMPLOYED APE

Another variation on Kong's legendary climb to the top of the Empire State Building appeared in the single-panel BIG GEORGE! cartoon that ran in the January 8, 1974 edition of the NEW YORK POST. It's doubtful,

however, that the King will ever be employed, as a window washer or anything else. An ultra-independent simian, Kong's his own ape and doesn't have to answer to anyone... except Godzilla maybe.

THE KING IS BACK!



David Bromberg appearing at Town Hall, Jan. 25, and also appearing with Loudon Wainwright III, at Avery Fisher (Philharmonic) Hall, Feb. 8. Available at all Sam Goody Stores, 3.69 LP. 4.94 Tape. (This offer ends Jan. 25.)

THE KONG OF ROCK'N'ROLL

The latest to carry on in the Kong tradition is singer-guitarist David Bromberg, an individual noted more for his musicianship than his ability to strike fear into the hearts of millions. Some people scare easily though, especially here in Fun City, so this ad appearing in THE VILLAGE VOICE just might add one more entry to the already long list of reasons why one should stay indoors. A popular sideman (he recently performed on Ringo Starr's newest LP) and all-around amiable zany as well as a

singer-composer of considerable renown, David did the Empire State Building bit to plug his latest album, DAVID BROMBERG: WANTED DEAD OR ALIVE. We have it on good authority, however, that David's since been brought down to earth, probably to make room at the top for yet another upwardly mobile young hopeful. In fact, the top of the Empire State Building has become such a desirable location that rumors have it that they might put a Nedick's up there.

New York, Monday, February 28, 1972

Vol. 11 No. 2 12 Pages

2 Cents Above 13rd Floor

KONG LIVES!



KONG KOMBACK

This recreation of Kong's immortal battle with a fleet of rusty mechanical "insects" appeared on the cover of the February 28, 1972 edition of DDB NEWS, house organ of the DDB ad agency. DDB resurrected the World's

Greatest Ape to peddle Volkswagens and even enlisted Fay Wray's daughter, Victoria Riskin, to re-enact Fay's famous role. While it wasn't the first attempt by Mad Ave madmen to exploit Kong for cash, the commercial

was one of the most elaborately produced, involving a good deal of intricate special effects work. Still, it will take greater talents than these to succeed in making a monkey out of the King.



BEAUTY & THE BRA

This lady is the victim of a most discomfiting double bind—not only is she in the carnal clutches of the mighty Kong but her bra's too tight to boot. Moore Fabrics, who also employed the Creature From The Black Lagoon to peddle girdles, offers one solution but a far easier alternative would be just to burn the cumbersome thing.

APECON



KONG KON

Kong's violent visage also adorned the program book for a special "Apecon" held out on the West Coast a while back. Written by Bob Weaver, the Apecon book featured an informative history of apes in film, and the con itself served to support the idea that, no matter how often Beauty kills the Beast, Kong will never die.



"Can't you see I could never feel toward you the way you feel toward me?"

CRUSHED KONG

Kong seems resigned to the bad news in this cartoon, a distinctly modern reworking of the great ape's and Fay's unhealthy relationship that appeared

in an issue of CAVALIER Magazine. Kong's love for the diminutive damsel is likely to remain forever unrequited, we're afraid.

No matter what indignities are heaped upon the celluloid image of the ape, nothing can tarnish the towering contribution that KING KONG, that mighty monarch of monkeydom, has lent to the horror film. The King of the Simians' majestic mien and thundering roar will never be forgotten by those fortunate millions who've seen his film. But while Kong received rare royal treatment, other apes were not destined to fare so well. These luckless simians were paraded across the screen as objects of ridicule to be looked upon with superiority and laughter. TMT editor Joe Kane recounts the scandalous story of apes in the comedy-horror film herewith... and we can only hope that word of these simian scandals don't get back to Kong at his Skull Island retreat, or he might just return to pay us all another violent visit.

She was callin' me a... a ape!"

Stanley Kowalski
in Tennessee Williams'
A Streetcar Named Desire

What's so funny about apes?

Why should Stanley Kowalski feel insulted just because Blanche DuBois felt called upon to liken him to one of our simian cousins? What's so uproarious about King Kong rolling his huge, widened eyes in exaggerated admiration of Fay Wray's considerable feminine dazzle? Why should the sight of a Mighty Joe Young shoving a tiny banana into his massive maw provoke peals of derisive laughter? Where is the humor in seeing a slow-thinking simian outwitted by a Lou Costello or a Leo



The Tropics, a tribe of missing links, were the center of attention in SKULLDUGGERY, Gordon Douglas's semi-satirical film of 1970. Here they skulk through their native New Guinea habitat in hopes of eluding greedy human pursuers.

Gorcery or some other, equally insensitive churl? I mean, like... what's the gag?

Even though the earnest (if occasionally pretentious) **PLANET OF THE APES** films have sought to establish a more serious simian image, there still persists a strong urge to set up our subhuman relatives as objects of rude and

The Schlockthropus, a mischievous, milk-drinking simian, takes time off from a hectic "banana murder" rampage to register a protest against a radical politico in SCHLOCK, a 1972 horror film spoof that has yet to see release in New York.



TMT's very own ape entertained many a Fun Cityite with his amusing antics, zany tricks and madcap stunts during a 1972 TMT street event designed to win fans and influence the media (see TMT #14). Our acrobatic ape has since skipped town and currently resides in a small oceanfront cage on the West Coast where he refuses to answer the phone and never writes letters to his friends.

A History of
The Ape In Comedy-Horror Film

TOP BANANAS

BY JOE KANE

unwarranted ridicule. True, our primitive counterparts don't always present themselves as the most graceful and noble of Nature's creations, lacking as they do the grace, genius, etiquette and sex appeal sporadically exhibited by an occasional human, and they're thick enough of brain at times not to know a banana if they fell on one (which they've frequently been known to do), but does that give us any right to abuse them as we have in film after film and comic upon comic? Offhand, I'd say no.

SIMIANS SHARE BLAME

Of course, part of the responsibility must fall on the hirsute shoulders of the simians themselves. It's a well-known fact that, when among their own kind, simians are quite capable of conducting themselves with no mean amount of dignity and sobriety. But as soon as they come in contact with members of the human community, they seem unable to keep said dignity intact, falling straightway into the most lamentable behavior patterns imaginable, at times even stooping to imitate US. Probably the only thing more mirth-inducing than watching humans behave (we at TMT spend far more time staring into mirrors than we do watching television) is watching apes imitating the way humans behave. Their efforts to flatter us through awkward imitation are ill-advised at best, for all they usually

receive in return for these imitative antics are smiles of condescension or grunts of dismissal, not the open-armed acceptance they seem so bent upon getting. If they'd rechannel their energies into becoming bigger and better simians rather than second-rate humans, they'd win a lot more respect than they have heretofore.

While the horror film industry has done much to foster the image of the ape as menacing monster and formidable fiend (and occasionally as benign helpmate, a la **SON OF KONG** and **MIGHTY JOE YOUNG**), it has also contributed heavily to the stereotype of the ape as buffoon and

sneaky, spying sorts peer through them, sinister servants, mad doctors, closeted skeletons and, very often, pet apes. Most American screen comies and comedy teams have cavorted through 2 cliché-ridden haunted houses at one time or another. While variations were few and laughs even fewer, the haunted house comedies were produced in great profusion and must have been popular enough in their day.

The first of the haunted house flicks to fully exploit apes was **THE GORILLA** (1939), in which the Ritz Brothers, a then popular comedy trio who've since failed to pass the test of time, met up with the menacing title character. Based on a play by Ralph Spence, **THE GORILLA** had been filmed twice before, in 1927 and again in 1930, but the Ritz Brothers—Al, Harry and Jimmy—played it strictly for laughs (or for strained smiles at least) as a trio of incompetent sleuths on the trail of a mysterious murderer. Encumbered by the usual haunted house clichés, the film had little to recommend it beyond appearances put in by a pair of always welcome movie madmen, Bela Lugosi and Lionel Atwill.

1942 saw the release of an obscure effort entitled **PROFESSOR CREEPS**, directed by hack horror veteran William Beaudine and starring Mantan Moreland of "Feet don't desert me now!" fame. In addition to playing Birmingham Brown, Charlie Chan's black stereotypical sidekick, Moreland—a more versatile performer than his usually regrettably racist films would lead you to believe—turned up in an occasional horror film as well, running into an antisocial gorilla in **PROFESSOR CREEPS**, encountering a horde of zombies in **KING OF THE ZOMBIES** (1941), and playing the lead in another little-known black zombie outing called **CONDEMNED MEN** (1940). In fact, blacks played major roles in a number of now largely lost horror films, usually of the zombie-voodoo variety, like **DRUMS O'VOODOO** (1934) and **POCO MANIA** (1939), as well as in better-known offerings like Val Lewton's **I WALKED WITH A ZOMBIE** (1943). But methinks I doth digress too much, so let us return our attention to the wanton exploitation of the much-maligned ape.

A LAMENTABLE LEGACY

After the Ritz Brothers and Mantan Moreland had enjoyed their simian flings, the Great Gildersleeve, the Bowery Boys, and Abbott and Costello all got their turns at launching further assaults on the dignity of the ape. In 1944, Harold Peary



whittled comic foil for second-rate screen comedians. Since the '30s, Hollywood has been cranking out horror-comedy films that put underscoring apes through the most humiliating lowbrow paces. Most of these films belong to the category of the "haunted house" comedy, a durable if tiresome subgenre of the fright film. The haunted house motif was hauled out for use in film after film; desperate screenwriters never seemed to tire of placing their slapstick characters in dark, eerie mansions, replete with secret passageways, rotating fireplaces, austere portraits of deceased family ancestors whose eyes continue to swivel about as

as the Great Gildersleeve—a comic character given to outbursts of bluster and braggadocio that never failed to backfire on him—entered a typical Hollywood haunted house where he was confronted by a mad scientist, an invisible woman and a mad but highly visible gorilla in **GILDERSLEEVE'S GHOST**. The East Side Kids frolicked in haunted houses in **BOYS OF THE CITY** (1940), **SPOOKS RUN WILD** (1941) and **GHOSTS ON THE LOOSE** (1943) (the last two with Bela Lugosi), but it wasn't until the gang underwent a few personnel changes and reemerged as the Bowery Boys that they had any run-ins with apes. Their initial ape encounter transpired during the course of **MASTER MINDS** (1949) when they were menaced by a hostile gorilla under the control of mad doctor Alan Napier, in a film that also featured an appearance by former Frankenstein Monster Glenn Strange. In **BOWERY BOYS MEET THE MONSTERS**, Leo Gorcey led the by now aging gang into another haunted house where they were met by a mad doctor, a robot, a man-eating plant, a vampire and an ape, among others. The Bowery Boys' overworked and underimaginative screenwriters were unusually fond of the haunted house plot, utilizing it again in such apesque entries as **SPOOK BUSTERS** (1946), **GHOST CHASERS** (1951) and **SPOOK CHASERS** (1957), and the films themselves were no more inventive than their titles. Still, from their birth as the Dead End Kids in the screen version of Lillian Hellman's highly serious anti-capitalist play, **DEAD END**, to the last of the Bowery Boys films in 1958, Gorcey's gang



Annie Girardot played the unfortunate APE WOMAN in Marco Ferreri's 1964 satire. Not a horror film in the usual sense, the movie's title character was a fairly sensitive, intelligent victim of an exploitative promoter.

enjoyed both a weird evolution and an astounding longevity.

Meanwhile, back in the jungle, Lou Costello had a brief clash with an outsized ape in **AFRICA SCREAMS** (1949), and Dean Martin-Jerry Lewis imitators Duke Mitchell and Sammy Petrillo starred with Bela Lugosi (again) in a disastrous fright film oddity alternately titled **THE BOYS FROM BROOKLYN** and **BELA LUGOSI MEETS A BROOKLYN GORILLA**. Released in 1952, the film involved mad medic Lugosi's efforts to transform a man

into a gorilla and was interrupted at regular intervals by irritating comedy skits in the Martin-Lewis vein. For more details about that unfortunate exercise in ape exploitation, see TMT 27.

Hollywood hack factories went easy on apes for a while and even cut back on the overall number of haunted house productions, but atoned for these celluloid sins of omission by coming up with what must rank as the ultimate insult, **GHOST IN THE INVISIBLE BIKINI**, in 1966. In that atrocious entry into American-International's "Beach Movie" series, the usual crew of obnoxious post-adolescents (led this time by Tommy Kirk and Deborah Walley) found themselves faced by assorted monsters in the requisite haunted house. Even cameos by Boris Karloff and Basil Rathbone failed to alle-



This eye-rolling Japanese Kong provoked more laughs than chills when he prepared to bring boulder down on unseen opponent in a scene from Toho's **KING KONG ESCAPES** (1968). While some people seem impressed by the Toho Kong, we still think he couldn't hold a banana to the original.

viate the embarrassing action of this typical example of the fortunately defunct beach movie genre. The previous year saw the release of an independent and thoroughly obscure effort called **MONSTERS CRASH PAJAMA PARTY**, a 45 minute opus by one Don Brandon that included a gorilla in its cast of creature characters. Probably designed as a satire on the horror and beach genres, attempts to yield further information about the film have proved futile, though not necessarily disappointing.

HILLBILLY HORRORS

A less than promising entry in the already degenerate genre of the haunted house comedy was a film unenthusiastically titled **HILLBILLYS** (sic) in **A HAUNTED HOUSE**, unleashed in 1967. Directed by

'B' veteran Jean Yarbrough, the film sported some interesting casting, if nothing else, teaming oldtime horror stars John Carradine, Basil Rathbone and Lon Chaney Jr. with the likes of country warbler Ferlin Husky and "dumb blonde" specialist Joi Lansing. In addition to that epic, the burgeoning hillbilly horror genre has also produced such southern shockers as **DOOR-TO-DOOR MANIAC** (1965), featuring Johnny Cash as a tune-humming, guitar strumming, friendly neighborhood psychotic; Herschell (**BLOOD FEAST**) Lewis's **MOONSHINE MOUNTAIN** (1967), in which a mean moonshiner's still is guarded by an ape-like monster; and the semi-documentary **LEGEND OF BOGGY CREEK** (1972). I don't know whether or not these few films are the vanguard of a new subgenre of

rednecked horrors, but let's hope not.

Italy contributed a worthwhile ape opus, **THE APE WOMAN**, in 1964, a now poignant, now satiric study of the relationship between an unusually hirsute young woman and the promoter who at once provides for and exploits her. Well-acted by Annie Girardot and Ugo Tognazzi as the odd couple, the film has sometimes been accused of being in questionable taste. There's nothing supernatural about the tale—the woman just happens to be totally covered with hair and suffers social rejection as a result. While some of the film's humor is decidedly dark (and funny), the film is not lacking in sympathy for the unlucky young lady, and it does have a happy, if unlikely, ending when she weds the promoter and escapes being sent to a nunnery. All in all, a fascinating, funny and moving film.

Our final guffaw-getting ape movies at least succeeded in avoiding the haunted house trap. **SKULLDUGGERY** (1970), a semi-spoof on horror films, saw Burt Reynolds lead a safari into New Guinea where he discovers a tribe of "missing links" called the Tropis. And who can forget Kogar the Gorilla's performance in Ray Dennis Steckler's **LEMON GROVE KIDS MEET THE MONSTERS**? Just about everyone, like as not. Meanwhile, the long since-completed **SCHLOCK** (1972), previewed in TMT #30, remains in captivity, having yet to see release in the New York area, at least. Could it be that no one wants to see the ape-like Schlockthropus engage in a series of wanton banana murders? Could it mean that people are finally tiring of seeing their simian relations subjected to this sort of treatment? Is it possible that the collective attitude of people towards apes has suddenly grown more humane?

Probably not.

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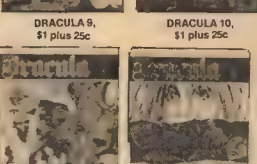
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HE WAS ONLY A MIDGET!

THE STORY OF KING KONG

The following Kong-construction photos and captions appeared in the March 29, 1933 edition of LOOK Magazine (issue #7) as part of a running feature entitled "Movie Tricks," a section showing the technical games filmmakers played in order to create various screen illusions. The beglittered denizens of the Dream Factory—filmmakers and Thespians alike—were held very much in awe in the '30s, and some of the attitudes people adopted towards them may seem a bit strange to us now. For example, in the caption that accompanied the final photo appearing in the original LOOK spread (not seen here), a LOOK scribe writes, "These illusions are produced not to fool the public, but to entertain with thrills which could be produced in no other manner." Apparently, LOOK editors feared that by "exposing" screen illusions, they might disappoint moviegoers who had been under the mistaken impression that Kong was really 30 feet tall, and so they inserted that odd disclaimer. At any rate, we think this feature, which appeared only five years after KING KONG'S initial release, makes an interesting addition to our All-Ape issue.



SHE LOOKS TERRIFIED, BUT SHE HAS NOTHING TO FEAR



He Really Was Tame. This shows the actual comparative sizes of the "monster," King Kong, and his "victim," Fay Wray. His skeleton was of steel, and his flesh was rubber, covered with rabbit's fur to make him look real.

THE APE WAS ONLY 20 INCHES TALL. The trick called miniature photography gives the screen such sensational scenes as this one showing Fay Wray struggling with the giant ape in "King Kong." Though he appeared 30 feet tall, his height was only 20 inches. He looked so big because he was photographed close to the camera from a low angle, and on a miniature set with tiny trees, ferns and Plaster of Paris rocks. He was moved by hand, the cameras being stopped, of course, before each move. At the fast speed at which films are projected, such movements look natural. Here Miss Wray first was filmed sitting on a full-sized hand of Kong's (about the size of an auto). This film was then projected to a screen in front of which the miniature ape was set, the projector being placed so her image was small enough to match when her movements and the ape's were synchronized.



Such is the skill of the special-effects men that they can make a skeleton of King Kong's hand, and the skeleton is covered with rubber, but with the rabbit fur removed. Technical charge of King Kong's animation was Willis O'Brien, who was sculptor's assistant on buildings for the San Francisco World's Fair in 1915.



Kong's left hand was built full-size for close-ups showing Miss Wray in it.



TMT takes you now on a timeless trip down Monster Memory lane, back to TMT #7, that rarest of rare issues, where this strip first appeared. Since many readers missed it the first time around, we decided to reprint it here in tribute to our favorite furry fiend, King Kong. This moving tale of jungle love was written by John Simons and drawn by Steve Hickman, and tells the story of a brave young lady who is called to make a Kong-sized...



SACRIFICIAL



Art by Steve Hickman/Story by John Simons



Man...hunted...caged...forced to mate by civilized apes!

SOMEWHERE IN THE UNIVERSE THERE MUST BE SOMETHING BETTER THAN MAN. IN A MATTER OF TIME, AN ASTRONAUT WILL WING THROUGH THE CENTURIES AND FIND THE ANSWER. HE OF ALL... ON THE PLANET WHERE APES MAY FIND THE MOST TERRIFYING ONE ARE THE RULERS... AND MAN THE BEAST.

This is Commander Taylor. Astronaut. He landed in a world where apes are the civilized rulers and man the beast.

This is Marcus. Head of security police. His specialty- violence and torture.



This is Nova. The wild human animal captured for special mating purposes.

This is Dr. Zaius. Brilliant scientist. Only he has the power to save or destroy the animal called man.



20TH CENTURY-FOX PRESENTS

CHARLTON HESTON

in an ARTHUR P. JACOBS production

PLANET OF THE APES



CO-STARRING RODDY McDOWALL MAURICE EVANS KIM HUNTER JAMES WHITMORE JAMES DAILY LINDA HARRISON AS NOVA PRODUCED BY APIAC PRODUCTIONS SCREENPLAY BY MICHAEL WILSON AND ROD SERLING MUSIC BY JERRY GOLDSMITH ASSOCIATE PRODUCER MORT ABRAHAMS DIRECTED BY FRANKLIN J. SCHAFFNER BASED ON A NOVEL BY PIERRE BOULLE PANAVISION COLOR BY DELUXE

When simian scholar Jason Thomas told us he wanted to write an article about every ape movie ever made, we had to laugh. "Ha," we said, "that sounds highly impossible, if not downright implausible. Why, it would take days, perhaps weeks, maybe months, quite possibly years of research to accomplish such a task!" No, Mr. Thomas, we're a J that such an extensive undertaking is simply not within the confines of the question. "As you say, Oh Masters," the respectful scribe responded, "As you know, your wish and my command are nothing if not synonymous entities. But begging your kind indulgence, you see here that it is such that I have said article already finished, full and complete, waiting only for your all-seeing eyes to scrutinize." And so it was and here it is. And whatever else you might wish to say about the resourceful Mr. Thomas, he certainly knows the correct way to approach TMT editors...

THE INVASION OF THE CELLULOID SIMIANS

BY JASON THOMAS

For a good many years now, films have sported apes of all types, shapes and sizes. The largest and most memorable of these is, of course, **KING KONG**, a pace-setting ape and one of the horror industry's greatest heavyweights. But since the first movies dealing with simians appeared in 1908, there have been well over 50 serious, fantasy-oriented anthropoid flicks, and these are the ones I'll be discussing here. Normal (?) jungle efforts, like **TARZAN THE APE MAN**, will not be covered because they are too common. Elsewhere in this hairy issue of TMT are lengthy articles on humorous ape films, and the complete **PLANET OF THE APES** series, so we've covered the whole simian cinema field. Since I have a lot to write about, I'll cut this Intro short and, with a snort and a grunt, begin my tree-swinging treatise.

EARLY APES

In 1908, **THE DOCTOR'S EXPERIMENT: OR, REVERSING DARWIN'S THEORY** was released. This movie's proverbial mad scientist succeeded in turning men into anthropoids by injecting them with monkey gland secretions. The doctor, upon learning that the process was irreversible, placed his poor gibbering victims on exhibit in the end. **THE MONKEY MAN** (1908) was an unfortunate chap whose damaged brain was replaced by a monkey's. Darwin's theories of evolution, still controversial at the time, were greatly exploited in this early transplant-flick. **SHERLOCK HOLMES AND THE GREAT MURDER MYSTERY** (1908) pitted Arthur C. Doyle's famous fictional detective against a hairy fugitive from Edgar A. Poe's "Murders in the Rue Morgue." While in a trance, Holmes somehow discovered that the murderer he was searching for was a gorilla. This was only the third Holmes movie to have been made at that time.

In 1913, a mad scientist conducted "terrible experiments" in skin grafting on the **ISLAND OF TERROR**, and an ape figured prominently in his work. **BALAOO, THE DEMON BABOON** (1913) was an enormous anthropoid that a scientist transformed into a semi-human thing (that wore clothing and communicated in mime). A villain

persuaded the creature to kidnap the doctor's daughter, but later on it trapped the creep and was shot to death. One year later, in **THE FAIRY'S SPELL**, an Englishman who was in love with an Indian maiden was magically changed into a gorilla, which didn't improve his amatory chances any. He was then captured by a circus, but a fire in his cage caused him to regain human form. During the same year, a 75-year-old man was administered part of a rejuvenation elixir in **THE MISER'S REVERSION**. The greedy old coddler then drank the rest of the liquid and de-evolved into the "missing link." **THE MURDERS IN THE RUE MORGUE**, based on Poe's classic, was brought to the screen for the first time in 1914, and told the story of a

specially-trained gorilla, whose master deviously used to commit murder. The script followed the original mystery quite closely.

ROARING '20s

There were nine ape movies made during the 1920s. First, there was **GO AND GET IT** (1920), in which the vengeful brain of an executed murderer was transplanted into a monstrous-looking anthropoid. It started killing off its accusers, one by one, until it was finally returned to death. In 1922, Lon Chaney Sr. played the dual roles of a mad scientist and a hunchbacked ape man in **A BLIND BARGAIN**. The scientist created

composite monsters by transplanting animal glands to humans. At the conclusion, the half-human or semi-simian released a frightening-looking gorilla monster that quickly finished off the culprit. Three years later, **THE LOST WORLD AND THE UNHOLY THREE** were produced. The former was an animation spectacle that contained a large ape monster and hordes of dinosaurs (one of which was brought back to London). The prehistoric simian was shot toward the end of the flick. In the latter film, which was directed by Tod Browning of **FREAKS** fame, an oversized gorilla appeared occasionally, and it committed murder at the conclusion. In 1926, a man trained an ape to kill in **UNKNOWN TREASURES**. **THE GORILLA** (1927) was really a human murderer in a monkey suit, who prowled around an old mansion. A man-sized gorilla with a distorted human head was created by **THE WIZARD** in 1927. This mad scientist had his mutated ape capture the judge who had sentenced his son to death. Soon after the judge's daughter was also whisked away by the horste horror, the hero came to the rescue and saved the man and woman from imminent death. 1927 also saw the release of **THE MONKEY TALKS**, about Jocko, a male dwarf who posed as an articulate chimp. The heroine's rejected admirer caught the imposter and then loosed a murderous ape to finish off the unsuspecting female. Jocko escaped and saved the beauty—whom he loved—at the cost of his own life. A man pretended to be the Devil in **SEVEN FOOTPRINTS TO SATAN** (1929), and a trained simian helped him and his underlings in their nefarious deeds.

SOUND SIMIANS

When the '30s rolled around, cinema anthropoids proved to be more in demand. While humans found jobs in scarce supply, simians found easy employment in a slew of Depression-fright flicks. **THE UNHOLY THREE** (1930) was remade, complete with another nasty, out-sized gorilla. At the conclusion, the great ape killed a villainous strong-

man. Boris Karloff was one of the main troublemakers in **KING OF THE WILD**, a 1931 Mascot serial. Harris, his evil partner in crime, had journeyed to Africa and captured a number of wild animals and an ape man. The semi-human was occasionally used by his master to help the bad guys with their diabolical plans. Also released in 1931 was the silent **INGA!**, about a band of odd-looking gorillas. The natives in their neighborhood offered them a female sacrifice each year, which they gratefully accepted for some strange reason. There are some intriguing scenes in this obscure ape opus, including one in which a masochistic woman mourns the death of an ape. It was in 1932 that **THE MONSTER WALKED**. Here, a madman went around tormenting the heroine and Yogi, his rare pet ape. Of course, the brave hero found a way to put an end to the sadist's pleasure before the end title flashed across the screen.



A human brain was inserted into a simian canon in **GO AND GET IT**, a 1920 light film that featured hard-working ape impersonator Bull Montana. The brain had formerly belonged to a mad murderer, so there was little discernible improvement in Bull's behavior after the operation.

H.G. Wells' classic, **THE ISLAND OF LOST SOULS** (adapted from **The Island of Dr. Moreau** in 1932), contained a large monkey-man who served the madman and an oversized ape that the scientist kept in a cage. Dr. Moreau (enacted with great melodramatic gusto by Charles Laughton) had surgically accelerated the evolutionary process of a large number of plants and animals, turning the latter into intelligent beast-men. Both Moreau and the rest of the future-creatures ultimately learned that they were not really men, as they had been led to believe. Armed with this knowledge, they repaid the doctor for all of their suffering by operating on him in his own "House of Pain," a torture chamber in which the mad medic had tormented many of his half-human charges. Another classic, **Poe's MURDERS IN THE RUE MORGUE**, was remade in 1932. Lugosi played Dr. Mirakle, a warped genius who was determined to prove his own gruesome theory of evolution. He used Erik, his out-sized gorilla, to capture women so that he could try to mix their blood with that of the ape. After a while, the animal got fed up with having his precious blood tapped every few minutes. He crushed his master, carried off the heroine, and was shot while on a rooftop. In Universal's 1932 serial, **THE JUNGLE MYSTERY**, star Tom Tyler and his companions were frequently aided by a mysterious ape man named Zungu. At one point in the chapter-play, Tyler fought a man-sized gorilla in hand to hand combat—and won!

This relatively clean-shaven simian appeared in **THE WIZARD**, a 1927 film based on Gaston Leroux's **BALAOO**, filmed earlier in 1913. Like most celluloid simians, this one was rarely seen without a girl slung under his hairy arm.



A Banana A Day Keeps The Mad Doctor Away.

A KING IS BORN

In 1933, the first giant ape appeared in the cinema. This was none other than **KING KONG**. When a movie company traveled to Skull Island, they encountered quite a bit of difficulty with the locals. The nasty natives abducted the heroine from the ship and offered her to the fierce gargantuan. The hero and his companions fought their way through a flock of stop-action dinosaurs in order to get her back. Afterward, they captured the 50-foot-tall monkey and exhibited him in Manhattan. Kong escaped and climbed atop the Empire State Building, only to be shot to death by rickety WW I fighter planes. **SON OF KONG** was made later the same year. Returning to Skull Island, the hero and his friends found "Baby Kong"—who was only 20 feet tall—and saved him from a large quicksand patch. From then on, the colossal gorilla, who, for some unexplained reason, is white, protected the members of the group from various animated dinosaurs, including one that resembled a dragon. In the end, the island started to sink. Kong Jr. saved the people, but his foot got caught in between some boulders and he appeared to drown.

SERIAL SIMIANS

Of the many serials I've seen, Universal's **FLASH GORDON** (1936) chapter 1, was the best. In Buster



THE APE MAN (1943) pitted tormented ape (Emil Van Horn) against tormenting ape man (Bela Lugosi) and it all added up to a typical cliché-a-minute Monogram quickie. Brave Bela struggled admirably throughout but not even his colorful histrionics could save the film.

Crabbe (playing the lead, of course) fought a trio of Mongo's monkey-men. Our hero defeated these fanged berserkers—who were more animal than human—in less than 5 minutes. Later on, in chapter 8, Flash was confronted by the horned gorilla that was known to all Mongolians as the

Sacred Orangapoid. With the help of Aura, Emperor Ming's raven-haired daughter, the Earthman bested his powerful opponent and then went on to defeat his human enemies. **DARKEST AFRICA**, a Republic serial, was also released in 1936. In this, a fat little jungle lad swung through the trees with his bulky

Acquainted as the **CAPTIVE WILD WOMAN**, her eyes all of a sorry, looks on as a make-up man puts finishing touches on Bull Montana's apeman outfit on the set of **THE LOST WORLD (1925)**, a pioneering dinosaur epic for which Willis O'Brien fashioned the impressive special effects.



gorilla playmate. Clyde Beatty starred as himself in this chapter-play, and he, the kid and the simian went around fighting other animals, flying bat-men, and giant lizards. In episode 5, the intelligent ape was wounded by a spear, but he healed quickly and shared the heroes' victory.

In 1939, **SON OF INGAGI** was released. This apparent sequel to the weird 1931 epic centered around a woman who was constantly harassed by a jungle ape man. **THE APE (1940)** was an escaped circus gorilla. When it broke into scientist Boris Karloff's laboratory, the beast was promptly slain by bugged Boris. He then skinned it and went around attacking people while wearing the animal's hide, extracting spinal fluid from his victims for use in his experiments to find a cure for polio. A police bullet ended his noble research just as the serum began to work on a paralyzed girl. The formula was lost with him, but at least his crimes had not been totally in vain. A young man who had been framed for murder was executed by the State in **THE MONSTER AND THE GIRL (1940)**. Surgeon George Zucco then transplanted the dead fellow's brain into a gorilla's body. Soon afterward, the creature broke out of his cage and went around slaying the real killers. He died from a gangster's bullets right after he wiped out the entire gang. In 1942, J. Carroll Nash starred as an ape man in **DR. RENAULT'S SECRET**. Scientist Zucco had operated on an ape and caused it to evolve into a semi-human with enormous strength. The evil doctor

transplanted a woman's brain, and injected her glandular extractions, into a female orangutan. The simian attained human form, but reverted back to a beast whenever she experienced excessive mental stress which, minus the physical changes, is certainly a malaise that afflicts many of us. Toward the finale, she became an ape and killed the doctor. After saving the hero from a stampede, the anthropoid tried to kill the heroine and was shot. Paula returned a year later in **JUNGLE**



George Zucco took over apeman honors in **RETURN OF THE APE MAN (1944)** in which Bela Lugosi performed mad scientist chores, aided and abetted by unbalanced assistant John Carradine. A sequel in name only, **RETURN OF THE APE MAN** had little to do with **THE APE MAN**, which should have been a plus, but, due to the tough determination of Monogram's heckle-in-residence, wasn't.

WOMAN when J. Carroll Nash gained possession of the not-yet-dead orangutan and revived her. After that, she occasionally became a murderous half-human, and in the end the doctor was forced to use a poison-filled hypo on her. In **JUNGLE CAPTIVE (1945)**, an unbalanced scientist had fearsome Rondo Hatton steal the semi-human corpse from a morgue, after which he brought it back to life. When he threatened to transplant the heroine's brain into the amnesic simian, Hatton interfered and was shot. The she-beast awoke and crushed the villain, and police bullets silenced her for the last time. (Finally!)

Nash was back, as a mad Russian doctor, in **THE MONSTER MAKER (1944)**. At one point in the film, Nash sent a massive gorilla out to kill his female assistant. Fortunately for the woman, her faithful German shepherd intervened and herded the anthropoid back to its cage. Columbia's exciting 15-part serial, **THE MONSTER AND THE APE**, was released in 1945. Thor, the criminals' enormous trained gorilla, appeared throughout the production, until he was killed by a good guy in chapter 14. Incidentally, the "Monster" was none other than a radio-controlled robot called the "Meislogen Man."

In addition to being a terrible film, **WHITE PONGO (1945)** was a large

beat the thing a lot, but in the end it broke his back. The creature was killed while saving the heroine from an escaped convict. That same year, **THE STRANGE CASE OF DR. RX** was released. Towards the climax, the masked murderer threatened to transplant the brain of one of the leading men into the body of a gorilla. However, this was only an unsuccessful trick to frighten him to death. The custom of conducting forced brain exchanges between men and apes was much-beloved by B movie madmen.

In 1942, Lugosi starred in **THE APE MAN**. This led to an indirect sequel, **RETURN OF THE APE MAN (1944)**. In the original flick, Lugosi played a scientist who had accidentally caused himself to become part simian. He went around killing people for their precious spinal fluid, hoping that his research would restore him to normalcy. At the finale, the gorilla he used for experimentation, and as a whipping post, broke loose and zonked him. The sequel was far different from its predecessor. When Lugosi and John Carradine found a prehistoric ape man frozen in an iceberg, they brought him back to life. As per expected crazy Lugosi put his unwilling associate's brain into the thing, and as a result it changed into George Zucco! As usual, bullets ended this weird tale.

THE SENSUOUS SIMIAN

CAPTIVE WILD WOMAN (1943) began Universal's trilogy about Paula Dupree, the ape woman. In this introductory epic, scientist Carradine



J. Carroll Nash portrayed a somewhat cross-eyed-looking apeman in **DR. RENAULT'S SECRET (1942)**. A pretty pedestrian ape-into-man epic, the film also starred George Zucco as the requisite mad doctor and Ray Corrigan (later the Martian stowaway in **IT! THE TERROR FROM BEYOND SPACE**) as a gorilla.

albino gorilla in the Belgian Congo that explorers thought was the missing link. He proved that he wasn't hampered when he killed a man. At one point in the film, the hero was forced to fight the giant. Three years later, another enormous prehistoric simian hit the screen in **UNKNOWN ISLAND**. An expedition went to an island to film some dinosaurs that were rumored to be there. After an hour or so of reel time, they were running for their lives before a gigantic gorilla saved them



What's A Nice Girl Like You Do

Here, he was the high priest of a cult of deranged animal worshippers. Somehow, he exerted a hypnotic influence over the beasts from his personal suburban zoo and used them—including an outsized gorilla—to commit various murders. When the

and his sinister servants. Towards the conclusion, one of Jack's companions was transformed into a monkey with a human brain. Soon afterward, the animal managed to free the imprisoned hero and then save him from a giant Siamese twin monster.



MIGHTY JOE YOUNG takes it on the chin from human strongman in a tense scene from that bitter-sweet ape opus. "No more Mr. Nice Guy," Young resolved following the clash. See TMT #15 for the story of the easygoing ape's adventures, told in his own words.

(consciously?) from a hungry alicorn and allowed them to escape. During the same year, a much smaller simian appeared in **WHO KILLED DOC ROBIN?** This is listed as being a serious flick, but I have my doubts.

The decade ended with **MIGHTY JOE YOUNG** (1949), a huge, house-broken gorilla that was controlled by his attractive mistress (Terry Moore). He was transported from Africa to New York, where he performed at a nightclub for a number of weeks. One night, some drunks angered him and he wrecked the entire place, as well as his promising cabaret career. Police units arrived to execute him, but his heroic actions at a burning orphanage won him a reprieve and got him sent back to his beloved homeland.

FURRY '50s

The first simian flick of the '50s was



Robert Lowery raises objections when ape leans a little on Carole Mathews in Columbia's ingeniously titled 1945 serial **THE MONSTER AND THE APE**.

an off-beat thriller called **BRIDE OF THE GORILLA** (1951). Raymond Burr starred as a victim of voodoo. At night, he changed into a were-gorilla! He went around killing people and menacing his own wife until he was shot to death. **KILLER APE** (1953), a Jungle Jim saga, saw hero Johnny Weissmuller clash with a murderous, tremendously powerful, eight-foot-tall ape man. The creature had been kidnapped by an anthropoid when it was a baby, and this was the improbable result. A cave full of dynamite finally took care of the hirsute threat.

Not one, not two, but a total of three 3-D anthropoid films were released in 1954. The first of these was **THE PHANTOM OF THE RUE MORGUE**. Another remake of **MURDERS IN SAME**, Karl Malden was cast as the villain who ordered his pet gorilla to rip apart beautiful women.

Eventually, gendarmes chased the creature up a tower. Maiden, fearful that the animal would give him away, inadvertently caused the thing to kill him before it died from bullet wounds. There was a real anthropoid in **GORILLA AT LARGE**, but the domineering amusement park killer was none other than a strong woman (Anne Bancroft, no less) in an ape

suit. The authentic creature made the evil aerialist pay for her crimes at the end. Last, and least, was **ROBOT MONSTER**, a half-ape, half-robot invader from another planet, a clumsy creature with a tight-fitting fishbowl on his head. He had orders to wipe out all life on Earth. Unfortunately, he fell in love with the heroine and was destroyed by his ever-vigilant leader. The story turned out to be a kid's cheap dream, but that was no excuse for the awful script.

One of the last serials ever made was Columbia's **ADVENTURES OF CAPTAIN AFRICA** (1955). The costumed hero (John Hart) in this dumb effort was modeled after the Phantom—his outfit was practically identical, and he operated in much the same way. "Fangs of the Beast" was the title of chapter 12, in which a man-sized gorilla attacked the Captain. It was not until the beginning of the next episode that the hero overpowered the animal with his bare hands.

THE BODY SNATCHERS, a little-known 1956 Mexican horror flick, dealt with wrestlers and monsters. After ten athletes were murdered during a two-week period, none other than Santa became the next victim. The local mad scientist transplanted a gorilla's brain into the wrestler's body, and the result was a crazed, super-strong monster. Soon after the thing got its revenge on the evil doctor, it was downed by police bullets. A beautiful woman (Charlotte Austin) had subconscious memories of having once been a simian in **THE BRIDE AND THE BEAST** (1957). Through hypnosis, these subconscious primeval remembrances returned to her. From then on, much to her husband's annoyance, she was attracted to gorillas. While on safari, she lost her memory and allowed an ape to carry her away.

MORE MONKEY-MONSTERS

KONGA (1961) was a small monkey until dastardly Michael Gough injected him with a secret chemical formula. Subsequently, the cute simian rapidly grew into a killer gorilla. Later on, the doctor's spurned wife accidentally gave Konga an overdose and changed him into a 50-foot-ape! The giant scooped up his shrieking master as the man's oversized carnivorous plants began munching on a young woman. British troops put an end to the towering anthropoid immediately after it slew its helpless captive, but Gough returned in **THE BLACK ZOO** (1962).

KONGA tried to give the great **KING KONG** a run for his bananas in the 1961 British film but couldn't quite cut it. Here he puts the squeeze on mad doctor Michael Gough, the evil genius responsible for transforming a tame chim into a rampaging-type giant gorilla. After a brief fling in Charlton comics, **KONGA** retired from the field... hopefully for good.



There's just no disputing the dictum that the original's still the greatest—not, at least, when it comes to Kongs. The original Kong's Last Stand against the brutal technological forces of Western Civilization—five rickety World War I bi-planes—was so powerful an image that it immediately became a treasured part of American folklore. While the **SON OF KONG**, released in 1933, was a likeable enough ape and his film easy to take, he couldn't come close to achieving the simian stature of his famous father. As for the Japanese Kong, seen here battling his mechanical counterpart, Mech-Kong, in a scene from **KING KONG ESCAPES**, he's a poor contender for all-time heavyweight ape honors. When all is said and done, and said and done yet again, Kong is still the King.

villain's teenaged son learned that his mother had been killed by Gough, the two men fought. The animals' master called out to them for help, but the fact that they were caged prevented them from saving his life, alas.

Also released in 1962 was **JACK, THE GIANT-KILLER**. The hero of this monster-filled, special effects-laden fantasy had to contend with a warlock

When the villain was ultimately slain, the spell was broken. A year later, Ray Milland was cast as **X, THE MAN WITH THE X-RAY EYES**. There was no hero in this flick—only the anti-hero, who suffered from a strange obsession. Before the scientist gave himself the power to see through solid objects, he bestowed this ability upon a laboratory chimpanzee.

ing With An Ape Like This?



Masked mad medic Samuel S. Hinds planned to pull a fast one on hero Patric Knowles, switching his brain with the one encased in the addled pate of a caged ape, in Universal's **THE STRANGE CASE OF DR. X**. "He's going to be smart," Knowles is told at one point in the proceedings, "and you'll be ... not so smart." Meanwhile, the menacing shot of a club-carrying ape confronting a sleeping beauty was played up in the publicity campaign, but the scene never appeared in the film itself.



The operation was a success, but the monkey died.

Somewhat, Japan got permission to resurrect Kong. Actually, the giant gorilla in **KING KONG VS. GODZILLA** (1962) must have been "Son," grown up after all these years. Anyway, the enormous ape first appeared on an inhabited island, where he defeated a giant squid. Afterwards, he was captured and brought to Tokyo. At

KONG ESCAPES This turned out to be even worse than the one before it! An Oriental mastermind named Dr. Who (sure!) built Mechni-Kong, a robot modeled after the monstrous monkey, to mine Element X. When the giant tin can creature proved useless, the real thing was captured and hypnotized for a short time. The big finish saw the hairy kigg fighting his metal counterpart. The latter was demolished when it fell from a huge radio tower.

A great deal of wasted time was spent on showing the antics of ape men at the beginning of 2001: **A SPACE ODYSSEY** (1968). They were supposed to be our ancestors, and they were really dumb—until, of course, the Monolith appeared. Then they smartened up and realized just how useful a weapon could be. So much for those guys.

SIMIANS OF THE '70s

1970 hatched **THE MIGHTY GORGA**, an obscure effort about a 50-ton gorilla, which starred veteran B flick thespians Scott Brady and Kent Taylor. When 1972 arrived, **MURDERS IN THE RUE MORGUE** was remade yet again. Instead of a real ape, though, only an actor (Dean Cain) in a monkey suit appeared. However, there was a rather intriguing murderer: a scar-faced zombie. That same year, **THE THING WITH TWO HEADS** was released. This featured a surgically-created two-headed gorilla, which ended up attacking crippled mad scientist Ray Milland. After wounding him, the ape(s) was (were) shot to death by another doctor.

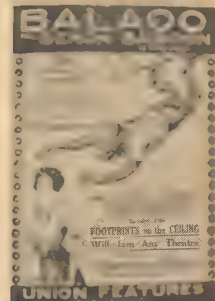
There has even been a made-for-TV flick about orange anthropoids: **A COLD NIGHT'S DEATH** (1972). In this, several scientists traveled to a

While Hate-Beasts Who Live To Kill are a dime a dozen in horror films, Fox's **GORILLA AT LARGE** surprised dozing audiences by revealing that the killings were being committed not by a real ape or a man in an ape suit, but by a **WOMAN** in an ape suit. The woman, Anne Bancroft, has long since shed her simian attire to go on to better things.

about the same time, Godzilla was wrecking the metropolis (for the third time in 7 years!). Kong fought the radioactive dinosaur twice, and the bouts were hilarious. In the American version, Kong won. In Japan, the Big G emerged victorious. In both versions, Tokyo survived to be destroyed some other day. Five years later, Toho came out with **KING**

research laboratory located in the Antarctic. When they arrived, they found that the sole human occupant was dead. They thawed out the frozen experimental monkeys and then two of the men stayed there while another flew the chopper back. Weird things started happening from that night on. Eventually, the intelligent apes killed off the unsuspecting Homo sapiens.

Except for **BATTLE FOR THE PLANET OF THE APES**, there were no serious ape flicks released in 1973. Perhaps 1974 will bless us (?) with some good simian thrillers. We haven't had a were-ape around for a



France's **BALAGO, THE DEMON BABOON** served as the inspiration for later Hollywood horrors: **THE WIZARD** and **DR. RENALTS SECRET**. Described in this trade ad as a "tragedy of the footprints on the ceiling," the 1913 gorilla groundbreaker is rarely seen today.

long time, so maybe Hollywood will come up with a new one. Or maybe there'll be an invasion of anthropoids from another planet—hopefully, it'll be much better than **ROBOT MONSTER**. Naturally, the mind boggles at something that might come from Japan, like maybe **KING KONG AND MIGHTY JOE YOUNG JOIN GODZILLA AND SON AGAINST CHIDRAH AND GIGAN** (WITH GUEST APPEARANCES BY EVERY OTHER TOHO MONSTER EVER CREATED). I suggest you pray against that happening, because there's always a good chance it might. Speaking of chances, there's a fair one that CBS will have a "Planet of the Apes" TV series (is there no end in sight?)

My keeper is calling me, so I have to go now. As I depart, I leave you with some good advice: When trailing an ape, try not to slip on any discarded banana peels. It pays to be kind to our uncivilized cousins—for, as celluloid simian fans already know, the apes shall inherit the earth!

Jason Richards is taken attack by unfriendly ape (Dean Cain) in Gordon Heaster's semi-surreal remake of **MURDERS IN THE RUE MORGUE**, a 1971 film that also featured the late Michael Dunn in a prominent role. Who will be the next influential ape to stalk over the celluloid horizon? You'll find the answer to that and other questions of a pertinent and relevant nature in future issues of this very publication.



Jack Kirby, considered by many fans to be the King of the Comic Artists, turned his attention to apes in National's **KAMANDI** book. Drawn and written by 'King' Kirby, the plots were taken from every available source, EXCEPT Jack's own usually vivid imagination, borrowing most heavily from Fox's **PLANET OF THE APES** series. Kirby critic and ape aficionado Doug Murray tells the whole story here...

Remember the last scene of "Planet of the Apes"? Remember that great shot of Charlton Heston kneeling in the sand before the ruined Statue of Liberty, cursing the man-made Armageddon that brought the world to such a tragic end? Remember how that image of Heston and the ruined Statue stuck in your mind (and, if you're normal, probably still sits there)? Remember?

Well, Jack (King) Kirby certainly remembered. Faced with the responsibility of coming up with some new comic titles to replace his "third-world trilogy" (**NEW GODS**, **FOREVER PEOPLE**, **MISTER MIRACLE**) which had just gone down in flames, Kirby set about to use that image, that memory, to sell comic books. The result: **KAMANDI**, the Last Boy on Earth. The cover of **KAMANDI** #1 shows a young boy in a raft paddling past (surprise!) a ruined Statue of Liberty that apparently stands in a devastated and deserted city. The splash page reinforces the motif as the scene is repeated in greater detail. The story that follows—and indeed the stories which follow that do little to change this first impression.

In the story, young Kamandi (named after Command D, a missile bunker where he was born and educated) is torn from his grandfather by a murdering band of (get this) intelligent rats. After killing the rats, Kamandi sets out to learn more about his strange world, a world that he knows has been destroyed by a man-made holocaust.

PLANET OF THE APES. And, to make the similarity all the more striking, Kamandi's life is saved by a scientist, Professor Canus (an intelligent dog), who becomes his friend.

APES RUSH IN

Now, you're asking yourself, if Kamandi is a rip-off of the "Ape" films, then where are the apes? Well, hold on, they're

Still keeping to the premise that if they liked it once, they'll love it twice, old King Kirby socks it to us again in **KAMANDI** #7. Here Kamandi hooks up with Tiny, a giant ape who, in the grand finale of the story, pulls Kamandi out of his hotel room and climbs with him to the top of a tall, bespiced building where he is shot off by machine-gun-firing biplanes!

KIRBY & KAMANDI

OR "WHATEVER HAPPENED TO THE KING"



Jack Kirby's apes not only speak good English and keep inarticulate humans as pets, but sport big headbands and tasteful loincloths. They're also quick to making life tough for KAMANDI. The Last Boy On Earth, though the agile youth generally gets the better of his formidable foes.

Travelling down a deserted New Jersey Thruway, Kamandi is taken captive by a band of intelligent tigers and becomes the pet of their leader, Great Caesar. Kamandi, led into town in chains, is astonished to find Caesar about to use a nuclear weapon in his war of conquest against unnamed enemies.

The scene where the warhead is discovered is certainly revealing. A missile is slowly raised out of a hidden silo as the surrounding populace chants "Praise to the Warhead" and other assorted prayers to the mighty engine of destruction. If that sounds familiar to you ape fans, perhaps a little shake of your memory will help.

"Behold the bomb... Almighty bomb, which destroyed all devils and created angels..." etc.

Familiar words, words chanted by the mutant populace in **BENEATH THE**

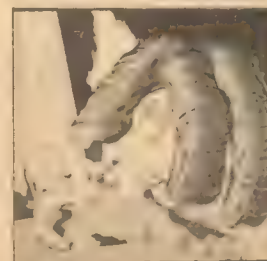
coming. Starting with issue #3, apes became regular characters in the books. It seems the apes are the unnamed enemies Great Caesar is fighting. And it seems the apes also have this habit of keeping humans as pets, a practice Kamandi doesn't think much of. Incidentally, all other humans in the stories at this point are savages who are incapable of speech. Sound familiar?

Anyway, the stories grind on. Kamandi gets embroiled in the Tiger-Ape War, eventually becoming the mediator in a peace settlement between the two sides, a settlement that includes the use of (of all things) a slot machine! "And to think they used to call them one-armed bandits!" Kamandi exclaims in wonder as peace is achieved.

Kamandi makes friends, of course, and they include the aforementioned Doctor Canus. Ben Boxer and his friends, mutant humans from the mysterious Tracking Site; Tuftan, prince of the tigers and son of Great Caesar; and Flower, a beautiful, bare-chested (with long flowing hair, strategically placed) female human, who, it is found, is capable of speech.

Rejoining Ben Boxer, Kamandi spends the next couple of issues resolving the mysteries of Tracking Site, an old aircraft carrier which once served as the site for spaceship splashdowns. Then it's back to the topical material, as Kamandi is captured by Sacker, an intelligent snake who is the chief merchant of this new world. While with Sacker, Kamandi meets with Kiikklak, a semi-intelligent grasshopper.

This paw, which took up most of the cover of **KAMANDI** #7, belonged to an outsized ape named Tiny, whose similarity to King Kong was purely coincidental, down to the last detail.



Beasts That Act Like Men! Men Who Act Like Beasts! Artists Who Act Like Thieves Stealing Schticks And Stories From Every Conceivable Source! All this and more can be found in **KAMANDI**. Why this debut issue (#1) even had a Statue Of Liberty That Acted Like A Statue Of Liberty ... not to mention whole scenes taken directly from the **PLANET OF THE APES**!

per with whom Kamandi is forced to enter a bloody, winner-take-all race! The fact that Secretariat was making national headlines at this point probably had no influence on these stories at all.

The race over, Kamandi goes back to our old friends, the apes, in what is apparently a ruined Washington, D.C. Here, Kamandi, his friend Tuftan, and old Doctor Canus find themselves the captives of the sacred order of "Plumbers" and sentenced to death by the horrible "Watergate Machine," a contraption that apparently plays recording tapes at high speed and volume. Obviously this story is too far-out to be "swiped" from anything.

The **KAMANDI** books represent an interesting stage in the career of Jack Kirby. As one of the top men in the field Jack had been allowed to throw his weight around rather freely. His innovations in the super-hero field have been universally hailed as works of genius, and his work at Marvel for **FANTASTIC FOUR** and **THOR** had brought those comics to the top of the sales chart and the peak of popularity.

Kirby'S KOMPLAIN'T!

But Kirby grew dissatisfied at Marvel. He wasn't given enough freedom, he thought. Others were writing stories for him, and he was being forced to draw to editors' specifications. He decided he wanted out and signed a multi-year contract with National, a contract that allowed him to write, draw, and edit his own books. A contract that gave his imagination free rein.

The first result of this new deal was the aforementioned "third world trilogy": **NEW GODS**, **FOREVER PEOPLE**, and **MR. MIRACLE**. These three books formed a tremendous, imaginative mosaic of the war between the gods of New Genesis and the minions of Darksied ... a new mythology in the making.

Unfortunately, the books did not sell. Perhaps the tenuous thread of story line running through three (and sometimes four) titles was too much for the average reader. In one-chests the books were killed.

Kirby, his contract still binding, but his enthusiasm dampened, came up with two new titles: **THE DEMON** and **KAMANDI**. **DEMON**, the more innovative of the two, delved into the world of the occult and Demonology, and failed quickly. **KAMANDI**, based on movies, old comic work and general headline clichés, fared better. Kirby, now assured that National's buying public just wanted more of the same old crud, put little effort into **KAMANDI**. Taking story lines from any available source, Kirby cranked out the book (and a few other titles) and settled down to let his contract expire.

And there he sits today, still waiting. **KAMANDI** is not the only comic title to steal ideas and even whole scenes from **PLANET OF THE APES**. Marvel does it frequently in **WAR OF THE WORLDS**. Here, however, there's a greater effort to come up with more original scripts (even though they're based on an unoriginal idea) and more realistic dialogue and continuity.

The sad part about **KAMANDI**. The Last Boy On Earth is not that it's stolen from the "Ape" films. The sad thing is the utter lethargy and lack of originality that Jack Kirby, once the King, is putting into what could be one of his last works.

The Monster Times Teletype

...is our way of getting the latest hot-off-the-wire info to you, serving up all the news of what's cookin' in every medium, from the rare to the well-done: previews, reviews, bulletins and controversial comments on horror, fantasy & sci-fi happenings in films, books, comics and even real life. We have spared no costs, time or tender egos in bringing you this expanded edition of our beloved Teletype page, so feel free to send us letters full of lavish praise for our selfless efforts to keep you 'in-the-know.'

BY BILL FERET

It looks like '74 is off to an incredible start. This may be the beginning of a whole new horror cycle, as Frankenstein, Dracula, Holocausts and Dinosaurs abound, not to mention that incredibly popular piece of tender nostalgia... **THE EXORCIST**. Edgar Rice Burroughs' **THE LAND THAT TIME FORGOT** is before the cameras at Shepperton Studios in London. Doug McClure plays the indomitable hero, and I understand they're shooting it in the original period in which it was written. World War I.

Isaac Asimov's **CAVES OF STEEL** is set to roll at Columbia with Jack Nicholson as the star. Remember way back when Jack played the hero in **ALI'S** Poe satire, **THE RAVEN**?

Paramount will be shooting Sidney Sheldon's suspense novel **THE OTHER SIDE OF MIDNIGHT**.

M-G-M is scheduled to begin **LOGAN'S RUN**, a sci-fi epic budgeted at \$3,000,000. Producers are the same that did **SKYJACKED** and **SOYLENT GREEN**.

Something akin to **THE POSEIDON ADVENTURE**, called **JUGGERNAUT**, is in the offing. The impressive cast includes Richard Harris, Omar Sharif, David Hemmings, and Shirley Knight Hopkins.

ROLLERBALL is set as the next picture to be produced by Norman Jewison, the man who brought us **JESUS CHRIST, SUPERSTAR**, **FIDDLER ON THE ROOF**, and **GAILY**. I happened to have appeared in the last-mentioned, only you can't quite make me out. I appear as a rather vague blur in a cloud of locomotive steam behind one of the screen credits.

ROLLERBALL concerns a 21st century sport wherein some of the players are placed to the death. Sounds interesting no?

Shooting has already begun in Colorado on **DOC SAVAGE, MAN OF BRONZE**, with George Pal producing and Ex Terzan Ron Ely in the much-coveted title role.

Watch for the emergence of a frightful trio of beauteous beasts in **QUEENS OF EVIL**. They're no Andrew sisters.

A most impressive project about to be undertaken is Franco Zeffirelli's version of **DANTE'S INFERNO**. Budget will be in excess of \$10 million, with a cast of over 80. If current negotiations materialize, George C. Scott and Peter O'Toole will star. Tommy Howard, who did special effects for 2001: A SPACE ODYSSEY, will take over like chores here, and Russian Ballet master Morseyev will choreograph the multitudinous souls in their "Dante Macabre." Shooting begins next month in the Postuma Caves in Yugoslavia. So I say "To Hell with them all," natchery!

Irwin Allen's skyscraper disaster, **THE TOWERING INFERNO**, will be joined by Universal's **EARTHQUAKE**, the latter starring Charlton Heston, George Kennedy, Genevieve Bujold, Lorne Greene, Richard Roundtree, Marjoe ... and Ava Gardner.

STAR TREK mastermind Gene Roddenberry will yet another television project in the offing, a made-for-TV movie entitled **PLANET EARTH**, which Gene co-wrote with Juanita Barlett. Scheduled to appear as an ABC MOVIE OF THE WEEK entry, the sci-fi feature follows the adventures of a 20th century man who



survives into the 22nd century via suspended animation. Roddenberry is also serving as executive producer of the project, which stars John Saxon, Diana Muldaur, Janet Margolin, Christopher Gray and Ted (Lurch) Cassidy. **PLANET EARTH** is slated to be telecast sometime this spring.

You can also keep your eyes propped open for the **LEGEND OF BLOOD CASTLE SHRIEK OF THE MUTILATED**, and **WITCHCRAFT 70**.

From American International shall issue forth **IT'S ALIVE**, a genuine "THING" thing, and **DERANGED** about a mad farmer. Where have all the monsters gone?

Also starring **TREVOR HOWARD** Director Jack Gold



PROJECT, starring James Coburn and Lee Grant, and **WHO?** starring Elliot Gould, Trevor Howard and Joe Bova. Later film is now lensing in Munich.

CREATURES FEATURED

VOODOO U

Who says school has to be a drag? Fairleigh Dickinson University in Madison, New Jersey is offering the first college Voodoo course in the United States. The course details both the cultural and historical background of Voodoo. The university has imported a Voodoo priest from Haiti to explain and demonstrate the ancient and mysterious rites. Dr. Alexandre Abraham is the Voodoo "Hougan," or priest, who leads the ceremonies. The rites take place in a "Houngan" or huge wooden hut that Fairleigh Dickinson's multi-media class built specifically for the course. Inside the hut, there are a number of trees, which the spirits are said to inhabit. All of the students take part in the Voodoo rituals, and the project director says the course is fast becoming one of the school's most popular offerings!

DEVIL MAKES THEM DO IT

The controversial film, "The Exorcist," is causing some real shockwaves around the country. Clergymen and psychiatrists are citing a new wave of demonic possession reports. It all started when the Rev. Karl Palzoff claimed to have exorcized the devil from a Daly City, California family. The clergyman told newsmen he performed the ancient ritual to free the family from physical torment inflicted by Satan. According to the report, the husband, his wife, and a young son sometimes felt as if they were choking. They saw objects propelled around the rooms of their home and fell victim to mysterious fires. A fresh wave of reports followed the Daly City case, but so far they've been met with skepticism. Most psychiatrists interviewed attributed many of the alleged cases of demonic possession to the power of suggestion. Some felt that those claimants who are possessed were simply immature and insecure people who see the world as an alien place populated by demons. Other shrinks saw signs of delusion and schizophrenia. Whatever the scientific cause, most experts agree that the sensational publicity surrounding the new film is a major factor in this latest outbreak of an ancient malaise.

AMIALE ALIENS

If you've been worried about UFOs and what they might be up to, Bryce Bond says you can rest easy. The noted UFO expert says extra-terrestrial visitors have no hostile intentions. Bond says this has been evident in most credible cases of extraterrestrial meeting with humans. Bond also has a little advice for those who might run into space creatures one of these days. He says the first rule is to remain perfectly still. The investigator points out that, even though the creatures mean no harm, sudden movement might give the appearance of an attack, and the creatures might react in kind. The other rule, according to Bond, is to try to concentrate on a friendly message for the visitors. Bond explains that most scientists agree that intelligent beings outside this planet communicate by means of telepathy. He says the chances are excellent that your message will get through to any space visitors you may meet!

YOUNG BELIEFS

Astronaut John W. Young says Unidentified Flying Objects are almost entirely directed by intelligent life from outer space. Young is a man who should know. As a crewmember of Apollo 16, the U.S. Navy Captain was the ninth American to set foot on the moon. Young joins a long list of former astronauts who have expressed their belief in UFOs. He says, "If you bet against it, you'd be betting against an almost sure thing." Young reasons that, since there are so many stars in the universe, it's mathematically improbable that there aren't other life sources. —Lincoln English

COMICS

Whether Joe Brancatelli is still on vacation, too busy or feeling so independent that he thinks he's not good enough for us anymore (the churl!) is impossible for us to determine. Suffice it to say that he generously turned over his column this issue to fanzine reviewer Jim Vadeboncoeur, who takes up the slack in fine fashion with this review of Kenneth Smith's latest graphic offering, **PHANTASMAGORIA #3**.

A "REAL" PHANTASMAGORIA CLASSIC
PHANTASMAGORIA #3, \$5.00, 40 pages plus full-color covers. Available from Kenneth Smith, Box 2020-A L.S.U. Station, Baton Rouge, Louisiana 70803.

Ever hear of "Phantom Classics"? Didn't think so. "Phantom Classics" are imaginary comic strips conjured up by wishful-thinking fans in which



they assign a particular artist to illustrate some novel-length piece of literature (ala **CLASSICS ILLUSTRATED**). For instance: wouldn't it be fantastic to see Walt Kelly draw **ALICE IN WONDERLAND**, or Frank Frazetta illustrate **THE JUNGLE BOOK**? You know that it will never happen, but, still, wouldn't they be the perfect choices? Dream on, fanboy!

What do nonexistent issues of **CLASSICS ILLUSTRATED** have to do with **PHANTASMAGORIA #3**? Not much, except that whole idea of a "Phantom Classic" is to achieve a perfect graphic story; one that contains a unique blend of story and art—of pictures and words. And that's the best description of **PHANTASMAGORIA #3** that I can produce.

"**PHANTASMAGORIA #3** is not a fanzine. It is not a collection of articles about comic books. It is not a portfolio of drawings by professional comic artists and talented fans. It is not a book devoted to rehashing old comic strips. It is not a collection of new strips by fan artists. Nor is it a combination of any of these. **PHANTASMAGORIA #3** just doesn't fit into the category of "Fanzine," but then again, it doesn't fit into any other category either. It exists, on its own, in a special niche right next to Phantom Classics. The only reason it doesn't belong there is because it does not qualify for the term "Phantom."

Then... **#3?** The easiest answer to that is: It is a beautiful magazine written and illustrated by Kenneth Smith. Or: It is a tale in pictures and words called "Time Stream—A Fable From The Age of Fish." Or: It is a heavy, philosophical allegory on life and death. Or: It is a portfolio of finely rendered

ELLIOT GOULD

in

"Who?"

also starring

TREVOR HOWARD

Director Jack Gold



Shooting Now Germany&USA for April 1974

Lion International films, based in London, seems to be the one to watch. Their **THE WICKER MAN** ought to be turning up soon, as currently in production are **THE INTERNECINE**

CON-CALENDAR

THE CON-CALENDAR is an exclusive feature of TMT. Across the country, comic nuts, at fairs, monster breaks and like like are constantly gathering to buy, sell, trade, collect and listen to speeches. As with most gatherings of fans, the conventions often

border on the insane, but the people are friendly and there's always a good chance you'll pick up some rare item for your collection. And they're great places to meet people—famous, infamous and plain unknown.

If you've never been to a "con," we highly recommend you try one. They vary in size, emphasis, and quality, of course, but they're all fun to attend. We at TMT will do our part by keeping you informed of all upcoming cons.

DATE	CONVENTION	LOCATION	PRICE	FEATURES
April 14 May 5	COMIC BOOK MARKET Phil Seuling 621 E. 1st St. Brooklyn, New York	THE HOTEL McALPIN New York City	\$1 at the door	COMIC BOOK DEALERS DISPLAY No special guests
3rd Sunday every month	NOSTALGIA A Church Street Waltham, Mass. 02154	Howard Johnson Motor Lodge	75¢	comic books, pulp, toys, movies, auctions
May 24 to May 27	CON WITH NO NAME P.O. Box 561 New York, New York	AMERICAN HOTEL New York City	Inquire for rates.	SURPRISES GALORE!!!
1st Sunday every month	HOLLYWOOD COMIC CON 635 N. Citrus Ave. Hollywood, Calif. 90036	HOLLYWOOD WORKMAN'S CLUB Hollywood, Calif.	\$1, 50¢ under 12	feature films, cartoons & lots of tradings and guests

and beautifully reproduced related drawings depicting real and imagined creatures and creations living in the murky depths of the sea. Or: It is one of the most perfect marriages of text and art ever conceived and executed. Or: ... perhaps this isn't so easy. Let me try to explain.

Kenneth Smith was a professional artist who quit the business to be free to draw and paint and write for himself, on his own terms and at his own pace. Kenneth Smith is a Doctor Of Philosophy who teaches at Louisiana State University. PHANTASMAGORIA is his magazine, his outlet for his creative urges in which he combines his loves of Philosophy and Art. The fusion of the two makes for a pretty heady magazine.

Assume, just for a moment, that the world is still new; that man has yet to trample the virgin land; that life exists mainly in the vast oceans, the salt water placenta of earth future.

Assume also that the creatures that exist in the sea are sentient, thinking beings with a civilization, culture and religion based on the ever-shifting nature of the ocean beds, the lack of permanence of a world of water, and the ever-present predatory aspects of marine life.

And lastly, assume that in the midst of this hostile environment that accepts death as a way of life, comes a lone questioner.

Isis is a fish who does not believe that his prime purpose in life is to provide a meal for some larger fish. He wants to find a way to leave a reminder to those who come after him that he did, indeed, exist: Some monument to his being that would not be covered by drifting sea beds as soon as he was gone.

"Time Stream" is Isis's story. The cover is a full-color painting with the rich, colorful imagery of the sea—the fluorescent green, the mottled blues of greens of ocean depth, and the softly shadowed shapes of a world that has never known the full glory of the sun. The story is produced in such a way that the art and text complement each other, flow together so well that the finely lettered words appear as much



a part of the finished art as the drawings.

There are no panels as we know them in the comic strip series. Rather, Smith has produced a series of full-page illustrations, some of which contain text, some of which do not. Generally, a full-page illustration is followed by one with a portion of the story, hand-lettered so that it merges gracefully with the drawing. The overall effect is one of immense beauty, coupled with a story as complex and as meaningful as the illustrations. Truly a classic!

But not a phantom. PHANTASMAGORIA #3 is real and, therefore, must abide by the costly rules of the real world. You have to pay \$5 for this reality, and the casual browser may doubt its worth. I can't make an argument for PHANTASMAGORIA for the idly curious Kenneth Smith didn't invest a year of his time, thousands of dollars, and his talent (which he refuses to sell on the public market) to impress that type of reader. You don't have to be a genius to understand or like the magazine, but you must be willing to invest your mind as well as the five dollars.

Nobody pays Kenneth Smith to produce PHANTASMAGORIA. Money can't buy the love and skill and devotion that goes into the book. It is one-man show: writing, drawings, designing, preparations for printing, and selling are all done by Smith himself. It is also the sole vehicle for his art. Despite heavy personal and financial losses, he continues to pour his soul into each issue, trying to make a statement, trying to create beauty, trying to encourage his readers to think alternate thoughts. He has chosen this outlet over the more lucrative path of professional art in the pursuit of these goals; goals for which, indeed, money can't buy.

The success of this issue of PHANTASMAGORIA has shown that his readers appreciate his efforts and his goals. And who can money not purchase them, it will get you a copy of PHANTASMAGORIA #3. You have to take it from there.

—Jim Vadeboncoeur, jr.

THE BIG G SPEAKS

Hello...
Toho Take-Out Service?

Yes...
I'm ready to give you my order now.

Well, I'm really not too hungry tonight...

...I'll just have Osaka, a slice of Tokyo, and a side order of fleeing citizens to go.

TREK TALK

Trek Talk will be a regular feature of the TMT Teletype page, bringing you the latest news from the world of STAR TREK and current events in the lives of the people who brought you that undying sci-fi series. Aiding and abetting us in this quest for intergalactic info will be (among others) Bjo Trimble and Margaret A. Basta, both of whom publish Star Trek newsletters for the education and edification of Trekkies 'round the globe.

First off, TMT is happy to report that the recent International Star Trek Convention was such a huge success that the New York City Fire Department put in several appearances to make sure that crowds weren't overswelling the confines of the Americana Hotel, the people-stuffed site of the gala con, to the point of violating safety regulations.

It was estimated that well over 12,000 fans showed up during the

ment of Mathematics and Astronomy, who describes the one-month course as "an in-depth examination of the ideas, characters and craftsmanship which make Star Trek unique." Fifty-five students have thus far enrolled in the course... In a similar vein, the Smithsonian Institute has taken up collecting Star Trek artifacts, and plans to use them as part of a future exhibit. If you have any ST material you'd like to donate to the proposed exhibit, write to Mr. Durant, Assistant Director Astronautics, National Air and Space Museum, Washington, D.C. But remember to write first before sending any stuff.

Former Star Trek actors and writers have been keeping busy with new projects. Bill Shatner has a half-hour talk show being syndicated over the



Canadian networks, and he and Walter Koenig were slated to appear on episodes of STARLOST but the sci-fi series bit the cosmic dust before those episodes were filmed. Star Trek scriptwriter D.C. Fontana has penned a script for THE STREETS OF SAN FRANCISCO series, as well as a 90-minute play for the ABC AFTERNOON THEATER. In addition to her writing duties, Ms. Fontana will also be teaching a TV Writing class at Los Angeles City College.

Another former ST scribe Larry Brody, completed a script for



four days the con was on. Among the visitors were none other than Leonard Nimoy, DeForest Kelly, Nichelle Nichols, George Takei and Walter Koenig, all of whom seemed to have a good time as any of the fans in attendance, the sole difference being that they (the actors) were paid to appear. The overwhelming success of the International Star Trek Convention attests to the everlasting popularity of that sci-fi series and bodes well for EQUICON '74, the 2nd West Coast Star Trek Convention, set to run from April 12th through the 14th at the Marriott Hotel in Los Angeles, California. Guest of Honor will be Star Trek scriptwriter D.C. Fontana, and Special Guests will include Star Trek creator Gene Roddenberry and his wife Majel Barrett of Nurse Chapel fame.

Speaking of the Roddenberrys, Majel gave birth to a 6 lb. boy, named Eugene Wesley Roddenberry, Junior, on February 5, 1974 at 8 p.m. All congratulatory notes should be sent to: Lincoln Enterprises, P.O. Box 69470, L.A., California 90069. Also in the love & marriage department comes the news of William Shatner's marriage to lovely Marcia Laffrey, the 22-year-old daughter of a CBS vice-president.

For those of you who thought Star Trek provided only entertainment value, let it be known that the show is gaining attention in academic circles too. TMT Media Editor R. Allen Lieder informed us that Mankato State College in Mankato, Minnesota will be offering a course called "The Logic Of Star Trek," taught by Leo Standeford of the college's Depart-

SUBSCRIBE!



THE FIRST ISSUE OF INSIDE COMIX MAY WELL BE THE BEST SINGLE ISSUE OF ANY COMIC ART FAN MAGAZINE YOU'VE EVER READ!

BUT YOU CAN ONLY GET IT FROM US BY MAIL!

When was the last time you spent 20¢ on a comic book and felt you got your money's worth?

When was the last time you bought a tanning for a couple of dollars, then found you got ripped-off?

How many times have you bought a comic book looking for work by your favorite artist or writer, only to find they took him off the book without telling anyone?

These are problems facing all comic fans.

And while THE MONSTER TIMES does all it can to help, it can only devote a few pages each month to comics. That's why, to answer the demand for a good, professionally-produced magazine about the comic industry, THE MONSTER TIMES is publishing INSIDE COMIX. And it's ready for immediate mailing.

INSIDE COMIX is a magazine like you've never seen before. Published quarterly (and only available through the mail) and edited by Joe Brancatelli, TMT's Managing Editor, INSIDE COMIX will tell you everything there is to know about the comics industry. You'll never find it on any newsstand—INSIDE COMIX is for the fan. The first issue, for example, contains the following material:

—the story of the massive 1900 page original art rip-off from National Comics

—how the Warren Publishing Company is trying to buy the underground comic industry.

There's plenty more information jammed into INSIDE COMIX, but we simply don't have the room to tell you it all now (see TMT's Teletype column for more info). You'll just have to see the first issue to believe it. It only costs \$1 and is available only from THE MONSTER TIMES. If you'd like to subscribe, send \$4 for four issues. As an added bonus to subscribers, to show you we're out to help, we'll give you a free 30 word classified advertisement.

INSIDE COMIX is a magazine like you've never before seen in your life. If you are at all interested in the comic book medium—or the comic strips, underground comic, or monster comics or anything related to comic—you simply cannot afford to be without INSIDE COMIX.

As a special bonus, each issue of INSIDE COMIX will contain complete, comprehensive reviews of every fan magazine published. There's a lot of good fanzines—and a lot of bad ones. We think you should know which ones are like—before you buy them.

INSIDE COMIX, like THE MONSTER TIMES before it, will be an innovation unlike anything you've ever read. When THE MONSTER TIMES talks, people listen.

And THE MONSTER TIMES says you can't afford NOT to get INSIDE COMIX.



These two pages of cover art are among over 1200 pages stolen from the National vaults.

—a long interview with Robert Crumb, underground king-turned-farmer.

—the story on why Charlton Comics closed down for two complete months.

—everything you always wanted to know about ACBA, the professional organization of comic artists and writers.

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New York, New York 10011

Please enter my one year (four issues) subscription to INSIDE COMIX. I enclose \$4.00 for each subscription. I understand that I am entitled to a 30 word FREE classified advertisement.

I'm a skeptic. Just send me the first issue I enclose \$1.00.

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As a one year charter subscriber, I understand I am entitled to a FREE 30 word classified in a future INSIDE COMIX. (Note: name and address must be counted in total.)

Okay, gang, here's your once-in-a-lifetime [well, not exactly, but . . .] chance to pick up some rare and valuable back issues of **THE MONSTER TIMES**, the first newspaper of horror, science fiction and fantasy. WE've got issues on everything—just look at

our gallery of gory delights—enough to scare even the most fearless reader. And don't forget, each issue contains a giant color centerfold, suitable for framing or hanging on your crypt wall to cover up the holes or even for wrapping fish.



TMT 1, COLLECTOR'S CLASSICS. Our special premier issue containing part one of "The Men Who Saved Kong," NOSFERATU, DER GOLEM and BUCK ROGERS. Also included is a Berni Wrightson Frankenstein color poster and Wrightson's NOSFERATU comic strip.

TMT 2, SPECIAL STAR TREK EDITION. Our first all STAR TREK edition, featuring the "Star Trek Saga," interview with William Shatner, profile of Leonard Nimoy and story on Gene Roddenberry. Also Gray Morrow's Star Trek color centerfold STAR TREK comics and "Space men of the '50's." \$28.25

TMT 3. GIANT BUGS ON THE MUNCH. Firmbox of bug classic, THEM, "Bugs in the Comics" by Marv Wolfman, "The Empire of the Ants" by H. G. Wells, a Rich Buckler comic strip and a review of "Stan Lee at Carnegie Hall." Also a giant KONG color poster and part two of "The Men Who

TMT 4, BRIDE OF FRANK-ENSTEIN, Filmbook of the classic BRIDE OF FRANKENSTEIN, review of THE PULPS, article on GREEN Lantern/Green Arrow, a two page Jeff Jones comic strip in color, Roger Carman meets Edgar A. Poe, "Dracula Goes To Court," and the worst films of 1971

TMT 5, CREATURE* FEATURED.
Filmbook and giant color poster of THE CREATURE FROM THE BLACK LAGOON interview with TAPSCOTT ZAN comic's Joe Kubert Humphrey Bogart's only monster movie more James Jones comics and an article on ESQUIRE'S horror comic stories Not to mention... 128 pages \$3.95

TMT 6, ZOMBIES ON PARADE. Features a zombie film survey. "Zombies in the Comics." **THE ASTRO ZOMBIES** THE OMEGA MAN a Dan Green comic strip, review of Bernie Wrighlson's **BADTIME STORIES** NIGHT OF THE LIVING DEAD and a zombie color centerfold You'll want to watch for this one!

TMT 11, PLANET OF THE APES. Filmbook and centerfold of **PLANET OF THE APES** the first apes movie. Also includes **CONAN** in the comics **THE NAVY VS. THE NIGHT MONSTERS**, **FRITZ THE CAT**, an interview with *Dracula*, coverage of the *Graham Gallery* comic exhibit and *Hemlock* where's *Blood* movies.

TMT 12, GORGEOUS GORGE.
Filmbook and color center fold on GORGO, review of Steranko's HISTORY OF COMICS more Blood movies, more Seymour. Behind the Scenes at the PLANET OF THE APES preview of WILLARD, THE MOST DANGEROUS GAME and a special comic strip. \$4.25.



TMT. 13, SPECTACULAR SPIDER-MAN. An interview with Spidey's artist and writer, Spider-Man's most monstrous villains, DR PHIBES, fanzine reviews, still more Blood movies, survey of the comic con phenomenon, still more Seymour and a special Spidey color centerfold by Kane and Ditko.

TMT, 14, WICKED WOLF MAN, Features a filmbook and color centerfold of WOLF MAN, article on comic/chaucuninist pig, THE PHANTOM TOM, GODZILLA, "Behind the Scenes at SILENT RUNNING" review of SCIENCE FICTION FILM, CONQUEST OF THE PLANET OF THE APES and an interview with Peter Cushing.

TMT 15. VALLEY OF THE GWANGI. Filmbook and centerfold of THE VALLEY OF GWANGI, an interview with Alfred Hitchcock, "Vampires in the Comics," preview of BLACKULA, THE PLAN MONSTERS, review of HP magazine Godzilla's own column, some real monsters and CHILDREN STORIES ON TV. PLAY, MAY 1964

TMT 16. GODZILLA FOR PRESIDENT?
Our spectacular issue breaking the story that Godzilla is running for president, with a color centerfold to match. Also included are articles on MIGHTY JOE YOUNG COUNT YORGA and still more PLANT MONSTERS. An interview with Vincent Price, and "Comics Go."

TMT 17. SUPER SCIENCE FICTION.
Filmbook and color centrefold of FORBIDDEN PLANET. review of FLAME AND GORDON HERITAGE, THE MYSTERIANS, behind the scenes at the latest apocalyptic movie. SF TV GUIDE, a preview of ASYLUM, interview with Rod Serling and a preview of the S-I WORLD COM.

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Unusually alert TMT photographer snapped this scene while watching *ESCAPE FROM THE PLANET OF THE APES* on television. You can bet there'll be an extra pinch of wolfbane in his paycheck next week.

continued from Page 5

PART III: ESCAPE FROM THE PLANET OF THE APES

Shortly before Earth was destroyed, Cornelius, Zira, and another male scientist named Milo blasted off in one of the two spaceships from their past. As they traveled through space, they watched their planet as it burst into atomic flames and then simply ceased to exist. While they were horrified by the disaster, they were thankful that they had found and repaired the damaged starship. Soon after the ape army had deserted the city to invade the Forbidden Zone, the trio had departed to locate the vehicle. The apes had lacked aircraft of any kind, and most of them had refused to even believe in the possibility of flight. But some of them, like the three survivors, had known better.

The vessel journeyed back and back through the centuries, passing through the same time warp that Brent's ship had. Finally, it re-entered Earth's atmosphere and splashed down in the ocean, just off the California coast, in the year 1973. The astounded human authorities, thinking that the travelers were merely oversized chimpanzees, caged and tested them for intelligence. The apes, afraid that their captives might harm them if they learned the unchangeable events of the future, remained silent whenever they were being observed. They bided their time while Drs. Dixon and Branton, two animal psychiatrists, studied the amazing visitors.

Not long after their arrival, Milo was killed by the gorilla that was kept in an adjoining cage. Soon after this tragedy, Zira finally broke silence in front of the two amazed human scientists. The President of the United States was immediately notified of this extraordinary event, and he ordered a special investigating committee to question the visitors from the future. During the interrogation, Zira and Cornelius won their freedom by proving that they were intelligent and peaceful.

Some officials, like Dr. Hasslein, the President's brilliant-chief scientific ad-



Stoical marines seem unsurprised at seeing three large chimps in astronaut garb splash down off the California coast. Just goes to show that you learn to expect absolutely "anything" in this man's army. The crafty simians, Cornelius, Zira and Milo, do have a few shocks in store for human scientists, however.

visor, distrusted the articulate apes. They kept careful tabs on the talking chimps, waiting for their chance to prove that there was something more to their story about the future. Although the incredible creatures had already revealed that the world would be destroyed, something did not quite fit. There had to be more to the simians' story ... and Dr. Hasslein was determined to find out what it was.

SIMIEN SUPERSTARS

Meanwhile, the apes enjoyed their growing popularity. They quickly became media superstars, and their actions and opinions became big news to everyone. They were guests of the City of Los Angeles, staying in an expensive room at the Beverly Wilshire Hotel. They were provided with a complete wardrobe and invited to attend parties and to give speeches at various social gatherings. If only mankind had known what the future held—of how the descendants of these creatures would treat Man in the far future—then the pair would have been treated differently!

After enjoying the wonderful hospitality of the humans for a while, Zira discovered that she was pregnant. Dr. Hasslein learned about this one evening while Cornelius was out with Dr. Dixon. He pretended friendship, and then got the trusting she-ape drunk. In this state, she told Hasslein a great deal, and he immediately reported everything to the

President. He also recommended that the creatures be killed in order to change the course of future events.

While America's Commander-In-Chief did not agree with his scientific advisor that the apes should be executed, he did give his consent to have them interrogated further. As a result, Dr. Dixon was ordered to administer truth serum to Zira. Under the effects of the drug, she revealed how she and Cornelius had also been animal psychiatrists—except that



A Portrait of the Rebel As a Young Chimp. Proud and devoted mother Zira (Kim Hunter) with son Milo who, though he might seem unpromising enough here, will one day grow up to lead the insurrection that will bring about the downfall of the Planet of the People and the rise of the Planet of the Apes.

the animals were humans! She told the astonished men how she and her husband had performed many frontal lobotomies and the like on the "ignorant savages" in the interests of simian science. They listened, horrified, as she informed them of the true situation that would exist in the 3900s. They were understandably appalled by the fact that someday apes would hunt down and kill helpless men, women and children. Finally, Zira revealed the fates of Taylor, Brent, and the other astronauts. Needless to say, the authorities were not at all pleased with what they learned. As a result of this unabashed honesty, the chimps were imprisoned at a special military compound outside the city.

At the base, the Army officials and scientists learned just how apes would

take over the world. Cornelius told them about the space virus (see following article on *CONQUEST OF THE PLANET OF THE APES*), the atomic war, the rise of simian society ... all the gruesome details were revealed. When the questioning was over, the chimps were left alone while the authorities tried to decide what to do with them.

A short time later, the members of the President's commission agreed that Dr. Hasslein had been right all along. They therefore recommended that Zira should have an abortion; they further suggested that both apes should then be sterilized. Everyone hoped that this would save the human race from the horrifying prospect of de-evolution and extinction.

APES ESCAPE TOUGH SCRAPE

Without waiting to find out the commission's decision, Cornelius and Zira escaped from the base. In doing so, Cornelius accidentally killed an orderly. They fled to the surrounding woods as the alarm was sounded. Soldiers mobilized and began searching for the inhuman fugitives. But Drs. Dixon and Branton found the apes first and helped the chimps get away.

At a nearby circus, a kindly animal trainer named Armando agreed to aid the furry fugitives. Shortly afterward, Zira gave birth to a male chimp. In gratitude for Armando's help, Zira allowed him to put a Saint Christopher's medal around the child's neck.

Confined nearby was another female ape—the first circus-owned one ever to have given birth while in captivity. Zira felt a kinship with her primitive sister, and there was an undeniable empathy between them. Zira even went into the cage once to try to communicate with her and the baby. Unlike Zira's offspring, the other would never learn to speak or reason.

When the search parties began closing in, Dixon and Branton brought the two future-chimps and the baby to a tanker docked at a deserted shipyard. Before leaving them there with some provisions, Dixon gave Cornelius a pistol ... but the authorities soon learned the whereabouts of the renegades and dispatched units to capture or kill them.

Hasslein, determined to completely eliminate the threat to humanity, arrived at the hideout before anyone else did. Just as police and military forces gathered, he coldbloodedly shot Zira and the baby. Cornelius saw this and went insane. He managed to shoot the human murderer just before his own body was riddled by a hail of police bullets. Zira, dragging her bleeding body across the deck, threw the baby into the choppy waters before she died next to her husband. The small body was never found.

Back at the circus, Armando stood next to the cage of the chimpanzee and "her" baby. He was not at all surprised when the child, who was wearing a Saint Christopher's medal, began to say "Mama" over and over again ...

Bradford Dillman, playing sympathetic scientist, watches helplessly as soldiers prepare to gun down Cornelius. Before succumbing to fatal gunshot wounds, Zira manages to save the young life of her child, paying the way for the *CONQUEST OF THE PLANET OF THE APES*.



Simian visitors from the terrible future make the cocktail circuit on Earth, circa 1973, charming naive humans with their clever comments and winning ways. Here a nattily clad Cornelius exchanges pleasantries with cocktail-quaffing human. Public opinion will soon swing in a negative direction, however, when the apes spill the bananas about the depressing fate that awaits the human species.



Ads for CONQUEST OF THE PLANET OF THE APES reveal that the apes are revolting, an opinion held by most of the human populace.

PART IV: CONQUEST OF THE PLANET OF THE APES

Less than ten years after Cornelius and Zira were killed, a space expedition contracted an unknown virus and brought it back to Earth. This strange disease killed almost every animal on the planet, including dogs and cats. However, it had an even weirder effect on chimpanzees, orangutans and gorillas: their size and intelligence were considerably increased!

Humans, who remained unaffected by the plague, were now without pets, which was something that many people considered intolerable. Despite their knowledge of the future, folks began purchasing apes and training them to replace their lost household companions. After a short time, though, it was discovered that the man-sized creatures made even better servants, and the apes were taught how to serve man. In less than 20 years, their status changed from beasts to pets to menial laborers to slaves.

Within a few years after all this began, a great number of humans owned apes. The animals were incapable of speech, but they understood simple commands. The word



Milo, apeservant to Governor Breck (Don Murray), "innocently" chooses "Caesar" as his new name while MacDonald (Har Rhodes), Breck's chief aide and latent simian sympathizer, watches. Underneath Caesar's hirsute head lies a brilliant and subversive brain that will soon spark the overthrow of the Planet of the People.

"No" became synonymous with pain, because they received electric shocks whenever this word was shouted during training: the oppressed creatures were conditioned to obey this terrible word above all others. By the year 1990, the ape business proved to be a highly profitable one. The creatures were bred, imported, trained and auctioned off at high prices. Often, their masters mistreated and abused them. While Man's technological advances had made life easier, it had also shortened his patience. But the apes were only dumb animals. Who cared what happened to them?

APE AGAPE AT CRUEL JAPES

Milo, the son of Cornelius and Zira, cared. When Armando—now the owner of the circus—brought him to a city for the first time in his life, the chimpanzee was appalled by what he saw. Apes were bullied, shouted at, and shocked by civilians and black-uniformed policemen. Some of the animals were close to exhaustion. The super-ape watched as much of this as he could, and then cursed at the hateful humans—aloud!

The officers heard the shout and



Caesar (Roddy McDowall), nee Milo and son of Cornelius (also Roddy McDowall), finds life on Earth circa 1990 intolerable. Simians are sold into slavery and often brutalized by their human overseers, as is Caesar here, when ape battles pig while protesting unemployed humans look on.

confronted Armando and his "pet." The animal trainer insisted that it was he, and not Milo, who had cried out. Furthermore, he claimed that the criticism had been directed at a disorderly ape, not at the police. The copy didn't quite buy his story and decided to take them both in for interrogation. When another chimp distracted the men, however, Armando and his simian companion escaped. Later on, Armando decided to surrender himself to the authorities to try to convince them that the chimpanzee had not spoken.

When his friend failed to return that night, Milo shed his clothes and entered a cage full of incoming orangutans. He was then taken to Ape Management, where he pretended to be a normal chimpanzee. There, he was clothed (chimpanzees wore green, orangutans were clad in yellow, and gorilla garb was red) and trained to serve and fear humans. Discipline was enforced through the use of clubs, whips, flame throwers, and electric rods. The treatment that the animals received was very brutal, and Milo's hatred strengthened with every abuse he witnessed.

Milo purposely excelled in his training. He was often rewarded for his obedience and good work, and he was never beaten. His obvious superiority convinced Governor Breck, the city's highest-ranking official, to purchase him for his own household. With the use of a book of names and their meanings, the ape was given the opportunity to pick a name for himself at random. Feigning ignorance, he "happened" to choose "Caesar," which means "king."

Caesar quickly ruined his chances for working in Breck's home so that he could be reassigned to perform duties at the Command Post. This huge complex was the city's military headquarters and communications center, and that was exactly where Caesar wanted to be. From here, Breck and his men kept careful watch over the apes in their vicinity. The ruthless governor feared that Milo still lived, and he took no chances with rebellious chimpanzees.

During all this time, Armando was still being detained for questioning. Under the supervision of Kolp, Breck's brutal police chief, the circus owner was exposed to a truth ray. Before he could reveal that Milo was indeed alive, he tried to escape. In his frenzied break, Armando fell from a window and plunged to a bloody death.

SIMIANS STRIKE BACK

When Caesar learned of his friend's death, he decided to begin a reign of terror against the city's human inhabitants. Quickly organizing a small army of apes, through mental telepathy, he instructed them in the subversive arts of espionage

helped Caesar escape from his pursuers. The black aide sympathized with the oppressed apes, but he urged the chimpanzee against further violence.

In spite of MacDonald's help, Caesar was caught soon enough. Breck, certain that the captive was the son of the future-apes, ordered that he be subjected to electric shock torture. Caesar withstood as much of this agonizing pain as he could, but in the end he cried out for mercy. Breck, overjoyed by his sadistic success, told Kolp to turn up the voltage and kill the anarchic ape. But just as the command was carried out, MacDonald secretly cut the power. Caesar pretended to die, but afterward he killed a guard and fled.

At Ape Headquarters, Caesar instructed his followers to arm themselves and spread the word that the rebellion was at hand! This was done, and the rebels assembled for battle. The brutal Breck Administration was about to get its first terrifying taste of ape justice.

Late that night, a surprise attack was launched against Ape Management. The astonished guards were quickly overwhelmed, and the attackers picked up their fallen weapons. The imprisoned animals were freed, and the enlarged ape army quickly moved on to other strategic areas. Although heavily armed police units moved in to stop the uprising, the bloody skirmishes usually ended with the

anthropoids emerging victorious. Many apes were killed, but many more survived. The biggest battle of all was fought at the entrance to the giant shopping mall. After the primary defense forces were defeated



Get Thee To An Armory! It's "Praise Milo and pass the ammunition" as apes organize upcoming rebellion against the human ruling class. The conquest is almost at paw!

and sabotage. While some apes "accidentally" started fires and harassed their masters, others stole knives, firearms, and ammunition. A secret base of operations was set up in an abandoned building located right in the heart of the metropolis. The rise of the apes had begun!

Eventually, Breck learned the truth about Caesar. The shipment he had allegedly arrived in had been from Borneo, and there were no chimpanzees in Borneo. The governor realized that only an intelligent ape could have accomplished what Caesar had, and the order for the ape's immediate capture went out to all units.

MacDonald, Breck's personal aide,

there, the Command Post was overrun. Breck was captured and dragged outside. Flames licked at the darkened sky as Caesar told Breck that from then on apes would plot and wait for the day when Man would destroy his own civilization. Then the anthropoids would take over.

As Caesar prepared to murder his hated enemy, one of the female chimps cried, "No!" Everyone else was astounded, and even she-ape herself was amazed by her sudden show of defiance.

As a result, Caesar decided against slaying Breck. He instructed his followers to put down their weapons and disband. Their day would come ... soon. □

Governor Breck is brought to his knees by victorious apes who opt for executing their former overseer. A cry of mercy erupts from a sympathetic simian in the crowd, however, and Caesar agrees to let the conquered human live.



PART V: BATTLE FOR THE PLANET OF THE APES

After the atomic war ravaged the planet of the people, Caesar led human and anthropoid survivors out of the radioactive city to live elsewhere. They soon chose a wooded spot, miles away from the devastated metropolis, on which to establish Ape Village. By then, all apes had acquired the power of speech. They had risen far above their animal state and formed their own tightly-knit society.

Caesar, the telepathic savior of the anthropoids, was, of course, their leader. His advisor was Virgil, the smartest of all the ape philosophers. MacDonald represented the humans and acted as advisor and confidant to Caesar. Times were hard, and internal dissension made things worse. Many apes resented the fact that humans were with them. The small band of Homo sapiens served as menials, holding positions as teachers and the like. They, too, were displeased with the situation. However, most humans and apes realized that they had little choice in the matter — they had to help each other in order to survive.

One day, Caesar voiced a desire to see his parents. MacDonald told him that audio-visual tapes of the chimpanzees from the future might still exist, stored in some underground archives in the ruins of the city. The super-simian decided to find out if this was so, and he and MacDonald and Virgil made preparations to travel across the desert to the "Forbidden City."

was distorting their minds as well as their bodies. These semi-humans—many of whom were very ill—were armed and highly irrational. Their leader was Kolp, the former chief of police, and he, like his followers, hated the apes and blamed them for their misfortune. When he saw Caesar and his companions, the madman ordered his private police force to kill them at once.

Just before the attack began, the three outsiders found the tape they were searching for. Then, from all corners of the dimly-lit underground building charged the mutants, their automatic weapons chattering loudly. Caesar and his men managed to avoid death by firing back and fleeing to the projection room. There, they played the tape before fighting their way out and eventually making it back to Ape Village.

An Extraordinary Session was immediately called, and Caesar explained his actions to a gathering of humans and apes. He told them of the predictions his parents had made, but he, MacDonald and Virgil stated that the future could still be changed. Also, the gorilla general insisted that the mutants must be destroyed before they were able to attack Ape Village. Caesar disagreed, pointing out that the radiation would harm them, and the gorillas stormed out of the conference in anger.

Since it was possible that the mutants might find and attack the community, chimps, orangutans and humans began setting up defenses. At the same time, the



Apes and humans prepare to defend their camp against imminent attack by Kolp's ragged mutant army. Here wise old ape Mandemus (Lew Ayres) readies machine gun, while Virgil (Paul Williams) and helpful human MacDonald (Austin Stoker) take up arms for the needy defenders.

Before departing, they obtained rifles from Old Mandemus, a wise orangutan whose job it was to keep the armory secure. Except on special occasions, no one carried a weapon. There was a sacred law: "Ape will not kill ape." It was believed that this was essential for the survival of the simian-controlled society.

When the trio reached the ravaged city, they used a Geiger counter to avoid densely radioactive areas. As soon as they were able to, they located the underground complex and entered it. Unbeknownst to them, hidden closed-circuit television cameras observed their every move from the moment they entered the structure.

MAD MUTANTS MAKE MOVE

Their unseen trackers were members of an atomically-created race of scarred mutants. A large number of people had remained in the city, and the radiation

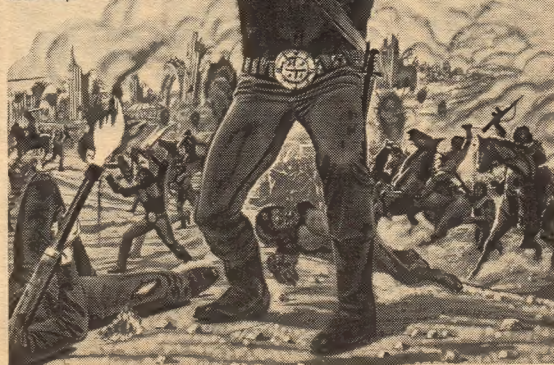
gorillas trained for battle and patrolled the area. Aldo and his men did their job well, but complained that they had not been issued weapons. Caesar would not allow his subjects to be armed until an invasion was imminent.

Aldo proved to be Caesar's greatest opponent. The ambitious gorilla, believing that his way was best, plotted with his followers to steal the weapons and take control of the community. Human-hating Aldo would then be the leader and be free to wage war against the mutants.

One night, while the gorillas were discussing their plans, Caesar's young son, Cornelius, chased after his runaway pet squirrel. In his effort to catch the animal, he came within hearing distance of the gorilla camp. Out of curiosity, he moved closer. Perched on a tree limb, he listened to Aldo's boasts and watched, shocked, as the gorillas nodded in agreement.

When Cornelius tried to escape, he was

Following a devastating nuclear war, a ravaged Earth is up for grabs in **BATTLE FOR THE PLANET OF THE APES**, last in Fox's simian series. Chief contenders for world-winning honors are the multi-factioned ape & human group and the radioactive urban madman led by former-police-chief-turned-scarred-mutant Kolp.



heard by one of the gorillas. They all jumped up and began chasing the youth as he swung through the trees. Finally, Aldo climbed a tree and moved toward the frightened youngster. Cornelius climbed out onto a frail limb that would not support the gorilla's weight, but Aldo hacked at it with his sword. Seconds later, the limb broke and Cornelius fell to the ground far below.

Caesar and Lisa, his wife, heard the boy's scream and came running to his aid. Before they arrived, the gorillas fled. When Caesar found Cornelius, he was badly hurt and in a coma. As the youth was carried back to his home, Virgil remained behind and examined the fallen branch. He immediately noticed that it had been cut.

When dawn came, a convoy of old, rusty vehicles of various types rolled out of the Forbidden City. Kolp led the procession, in a jeep with a recoilless rifle mounted on it. With the ragged mutant army was every transportable weapon in their arsenal. The once-human creatures were on their way across the desert to destroy Ape Village. This was what their madman had come to!

GORILLA WARFARE

As the army approached the community, two gorilla scouts saw it in the distance. They attacked and killed an advance motorcycle rider, but Kolp observed this through his binoculars, and ordered his men to blast them. A well-placed cannon shell finished off one of the apes and wounded the other. The survivor made it back to the village and warned Aldo.

Since Caesar would not leave his son's side, Aldo took charge and promptly ordered all humans locked up. Then he and his men broke into the arsenal and took the weapons while Mandemus protested in vain. Virgil ran to warn Caesar, but the chimpanzee would not take charge. Then, even as they conversed, Cornelius died.

Caesar and Virgil reached the defenses just as the attack began. From a safe distance away, Kolp ordered his men to bombard the objective with mortar and 105mm cannon shells. After a while, the invaders moved in for the kill. Aldo's

cavalry charged, and the gorilla infantrymen stood their ground and fired. But the situation seemed hopeless.

Not long after the attack began, the army entered the burning village. Apes were lying everywhere. Kolp naturally assumed that the survivors had fled. Suddenly, many of the fallen apes rose up and began fighting the surprised mutants and eventually won the bloody battle. Kolp and a few survivors had fled the scene in a school bus, but Aldo and his riders ambushed the vehicle and murdered the defenseless mutants.

Later on, in the village, Aldo ordered his men to kill the humans. Caesar objected, but it seemed as if the gorillas would prevail. It was then that Virgil accused Aldo of Cornelius' murder. **Ape had killed ape!** The most sacred simian law had finally been broken.

Aldo, afraid for his life, ran. Caesar followed him up into a tree, where the two apes battled before a defeated Aldo fell to his death.

Caesar, wounded, climbed down and freed the humans. Perhaps, everyone thought, the future could be changed after all.

Aldo, leader of the dissident gorilla faction, plunges to his death after going out on a limb to challenge Caesar. The fall was actually taken not by Claude Akins, who played Aldo, but by stuntman Orwin Harvey, who survived the 35 foot plunge to go on to engage in other, equally dangerous feats ... though not in any more **PLANET OF THE APES** sequels because there won't be any more sequels. That's all, fiends.



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P16. THE SORCERER, cover of EETEE 2. \$3.00 plus 45c



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P18. COMPLETE SET OF P13 THRU P17, \$15



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P29... DRACULA, \$1.50 plus 45c



P30... TARZAN, \$1.50 plus 45c



P31... THE BLACK CAT, \$1.50 plus 45c

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FRAZZETTA PRINTS



P32. FRANK FRAZZETTA PRINT SET... Seven Frazzetta sketches on 11" by 15" cream art stock. Each sketch is a separate full and each is suitable for framing. All seven for \$5.00 plus 45c.

SEVERIN PRINTS



P33. JOHN SEVERIN PRINT SET... Six Severin drawings of King Kull. Each is 11" by 15" on cream art stock. Each drawing in a separate full and each is suitable for framing. All six for \$5.00 plus 45c.

HOGARTH TARZAN



P36. TARZAN PAGE BY BURNIE HOGARTH. An oversized 15" by 30" full color print of the Hogarth Tarzan page for March 16, 1941. Very pretty page with fine color and heavy stock. \$2.00 plus 45c.

NEAL ADAMS



P. 40. NEAL ADAMS 22" by 17" print of the cover of the Neal Adams Checklist. Pits all his superheroes against the Warp characters. Black and white. Only \$1.00 plus 45c.

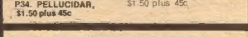
BRUNNER



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P34. PELLUCIDAR, \$1.50 plus 45c



P35. REDMAN'S ODYSSEY, \$1.50 plus 45c



P. 36. UGOSI MEETS KARLOFF 17" by 22" \$1.00 plus 45c.



P20. KING KONG (11" by 17") \$1.00 plus 45c



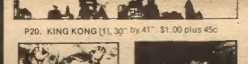
P21. CREATURE FROM BLACK LAGOON, 10" by 14" \$1.00 plus 45c



P22. LUGOSI DRACULA, 30" by 41" \$1.00 plus 45c



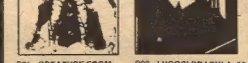
P23. RAQUEL WELCH, 30" by 41" \$1.00 plus 45c



P24. WEREWOLF, 30" by 41" \$1.00 plus 45c



P25. FRANKENSTEIN, 30" by 41" \$1.00 plus 45c



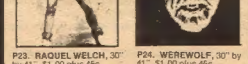
P26. BEAST FROM 20,000 FATHOMS, 20" by 41" \$1.00 plus 45c



P27. SPIDER-MAN (color) 30" by 41" \$2.00 plus 45c



P28. KING KONG (10" by 14") \$1.00 plus 45c



P29. FRANKENSTEIN, 30" by 41" \$1.00 plus 45c



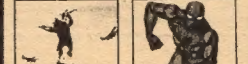
P30. TARZAN PAGE BY BURNIE HOGARTH. An oversized 15" by 30" full color print of the Hogarth Tarzan page for March 16, 1941. Very pretty page with fine color and heavy stock. \$2.00 plus 45c.



P31... THE BLACK CAT, \$1.50 plus 45c



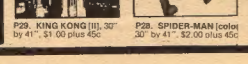
P32. FRANK FRAZZETTA PRINT SET... Seven Frazzetta sketches on 11" by 15" cream art stock. Each sketch is a separate full and each is suitable for framing. All seven for \$5.00 plus 45c.



P33. JOHN SEVERIN PRINT SET... Six Severin drawings of King Kull. Each is 11" by 15" on cream art stock. Each drawing in a separate full and each is suitable for framing. All six for \$5.00 plus 45c.



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	#P11	\$2.45	
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	#P13	\$2.45	
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	#P15	\$3.45	
	#P16	\$2.45	
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	#P18	\$15.00	
	#P19	\$4.50	
	#P20	\$1.45	
	#P21	\$1.35	
	#P22	\$1.45	
	#P23	\$1.45	
	#P24	\$1.45	
	#P25	\$1.45	
	#P26	\$1.45	
	#P27	\$2.45	
	#P28	\$2.45	
	#P29	\$1.45	
	#P30	\$1.45	
	#P31	\$3.95	
	#P32	\$1.35	
	#P33	\$2.45	
	#P34	\$2.45	
	#P35	\$2.45	
	#P36	\$2.45	
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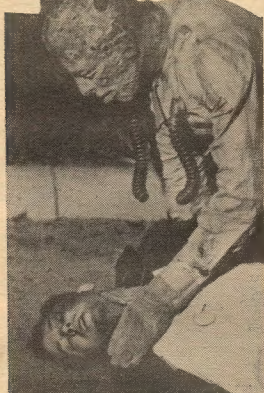
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	#P38	\$1.35	
	#P39	\$1.35	
	#P40	\$1.35	
	#P41	\$1.35	
	#P42	\$1.45	
	#P43	\$1.45	
	#P44	\$2.45	
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	#P47	\$2.45	
	#P48	\$2.45	
	#P49	\$2.30	
	#P50	\$1.35	
	#P51	\$1.35	
	#P52	\$1.35	
	#P53	\$1.35	
	#P54	\$1.35	
	#P55	\$1.35	
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